VOGUE

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...AT NIGHT
...ON THE SNOW SCENE

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THE BEAUTIFUL PEOPLE PLAY IT THEIR WAY

TRUMAN CAPOTE ON "THE BEST OF BEATON" STARRING GARBO



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NOVEMBER 1, 1968

INCORPORATING VANITY FAIR

VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN NEW ZEALAND

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PENN

COVER: The joy of Paris fashion for evening. From Cardin, covered white crêpe to the ankles, embroidered in a rainbow of dazzle from neck to waist—jewel-bright paillettes, silvery sequins, and bits of mirror . . . brilliance carried up to the chin by a treasure-pile of necklaces . . . brilliance carried to the face by Charles of the Ritz makeup—the glow of new Tawny Liqui-Creme Foundation, the gloss of Liqui-Creme Gala Coral lipstick, the gleam in the eye shadow, deep China Blue. Cardin dress; embroidery by Vermont. All jewellery by Gripoix, at Saks Fifth Avenue. Jewelled coiffure, with tight little plaits of hair looped and strapped, by Christophe Carita.

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that adds up to the newest
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Phil Mazzurco

In 1961, Revlon intro



Mrs. Edward Epremian

Mrs. Arja P. Adair

Mrs. Richard Conn

Mrs. Edward Epremian: "There really was a visible change within a month. I'm forty-two and I don't mind being that, I think it's a nice age. But naturally, I want to be as nice a forty-two as possible, and I think Eterna '27' has helped. I wish I could have started sooner..."

"I know there's nothing in a jar that's going to make me a teenager again. Actually I've been using Eterna '27' for about five years. I think of it as a sort of maintenance... in other words, something that I use every day. There's no complicated ritual. I've never had any results from other creams, and I have had with Eterna."

Mrs. Richard Kaplan: "I never much believed that anything you put on your face from the outside has any effect, or shows any appreciable difference... Eterna '27' does something that you visibly see. I think this is something which helps from the out side, which I think is remarkable."

Now, 7 years later here's what women say:

Mrs. Richard Conn: "My husband says I look much prettier and that my skin is more luminous. And I believe him. Yes, I definitely get kissed goodnight more often, and by my husband, too."

Mrs. Arja P. Adair: "The thing that amazed me was... for such a simple process, I did see a definite change. I thought, well now ... will this be true, or won't it be true. And I did find that after using it... well, it was true. After two weeks, I began to notice that my skin was much softer."

Mrs. Maurice Perkins, Jr.: "I've used Eterna '27' every night, and I've loved it. I'd be afraid to stop using it. I think it's really something that you need."



Mrs. Richard Kaplan

Mrs. Maurice Perkins, Jr.

duced Eterna '27'

The one-of-a-kind skin cream that brought dramatic, visible results to women's skin in six out of every ten cases tested. (Documented by doctors in Europe and America.)



Mrs. J. Donald Silberman



Mrs. Glenn Botkin



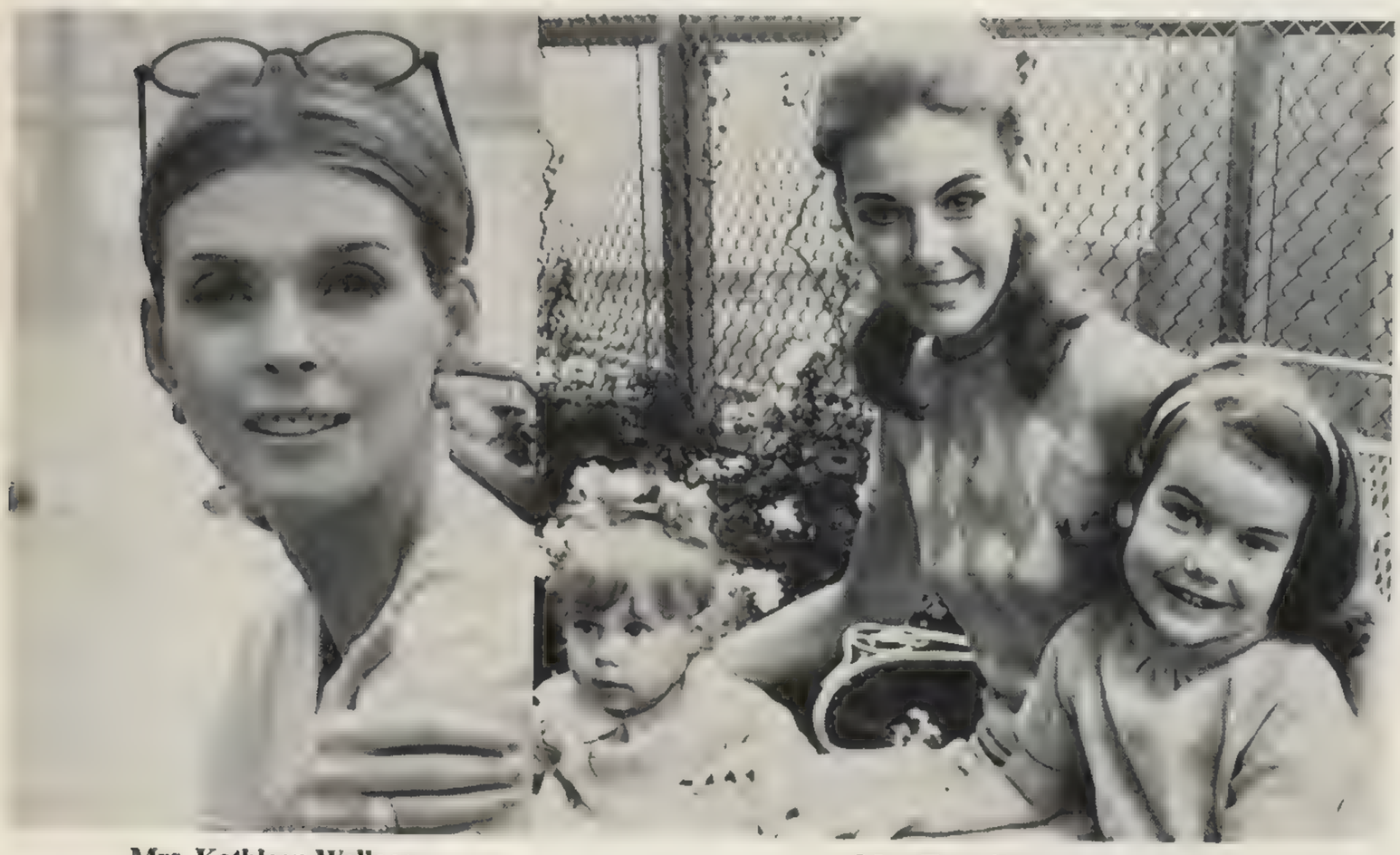
Mrs. John Philbrick



Mrs. Robert A. Cook

Mrs. Robert A. Cook: "I wish I'd had Eterna '27' when I was 27! I have a little girl in kindergarten, and I'm quite a bit older than the other kindergarten mothers...and we had a PTA meeting last week...and I said, I think I'll go down there with my head held a little higher this time."

Mrs. John Philbrick: "I used it religiously, and I like it. It's made me *think* younger."



Mrs. Kathleen Wallace

Mrs. Tony Berns

Mrs. Kathleen Wallace: "They say...you look great ...you look better than I've seen you in a long time. Most creams lie there. Eterna '27' makes the skin very, very soft. Doesn't give you that dirty, greasy feeling. I'm just ecstatic about it."

Mrs. J. Donald Silberman: "It's everything the ads say. I took Eterna '27' skiing with me, and I was never so grateful...I find it gives my face a fresher look, a nice glow. I think anybody that uses a cream on her face should use this."

Mrs. Tony Berns: "I've used a good share of the different creams that there are on the market . . Eterna '27' did the most. I can only keep saying how soft my skin is. I was so impressed with it."

Mrs. Glenn Botkin: "It's so simple. I don't have the time to spend on my face now that I had when I had no children. I'm six months into forty...this was a tremendous boon. Glenn says I have a more luminous skin."

Revlon didn't say it. They did.



Eterna '27'

New York *London* *Manila* *Stockholm* *Montreal* *Taiwan* *Hong Kong*

Malcolm Starr

by Elinor Simmons

Hairstyle by Raymond of Costantini Salon

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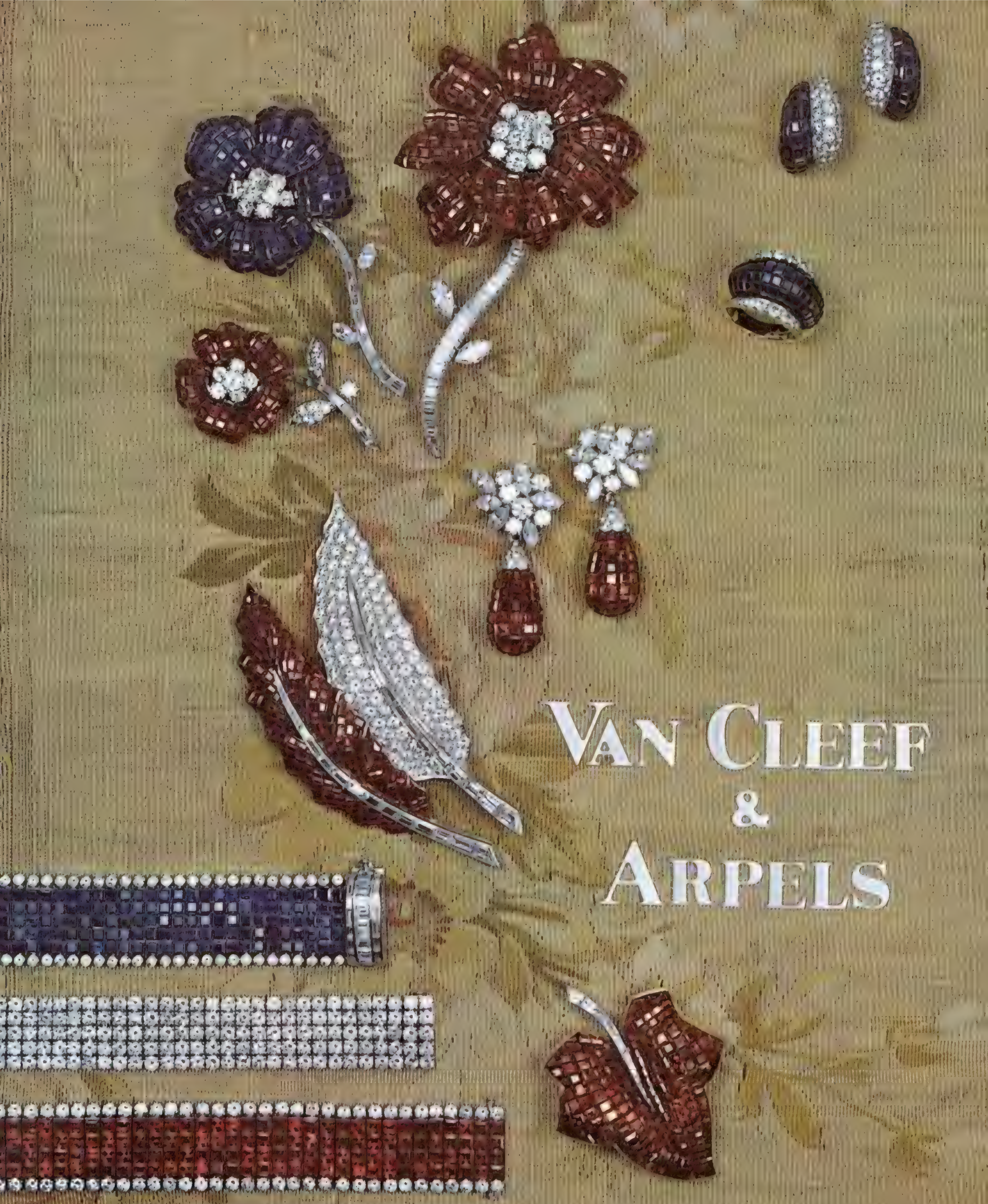


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and designed by
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The brilliant 1969 Cadillac may not be your first, but it will certainly be your finest. New beauty, new elegance, new conveniences and more spirited performance make it the most desirable car ever built—a masterpiece from the master craftsmen.

Cadillac



Revlon invents the drinking woman's diet for skin.

(Cheers.)

Should your skin drink before lunch? Yes. At bedtime? By all means. The liquid diet: 'Moon Drops' new 24-hour moisturizers for dry skin. (One for day, one for night.)

For daywear, Under Makeup Moisture Film, a tinted, flowing cream (in mauve, rosetta or teal) pours in all the moisture your skin can hold. At the same time, it corrects 'off-color' skintone. Unruddies reddish skin. Peaches up sallow skin. Brightens the life of a drab complexion.

And for moisture-plus, there's Moisture Balm. A silky, colorless lotion that super-wets your thirsting skin, all through the night.



new 'Moon Drops' Moisture Makers

(Under Makeup Moisture Film/and Moisture Balm) invented by Revlon

MOON DROPS REVLON

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Pure wool paisley knit with its own matching silk scarf. About $125. (slightly higher west of the Rockies). GOLDWORM, 1410 Broadway, New York

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Estée Lauder



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up up and away* TWA

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in a dramatic
après-ski gown
of black wool jersey
and crisp plaid taffeta by

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Chicago and suburbs

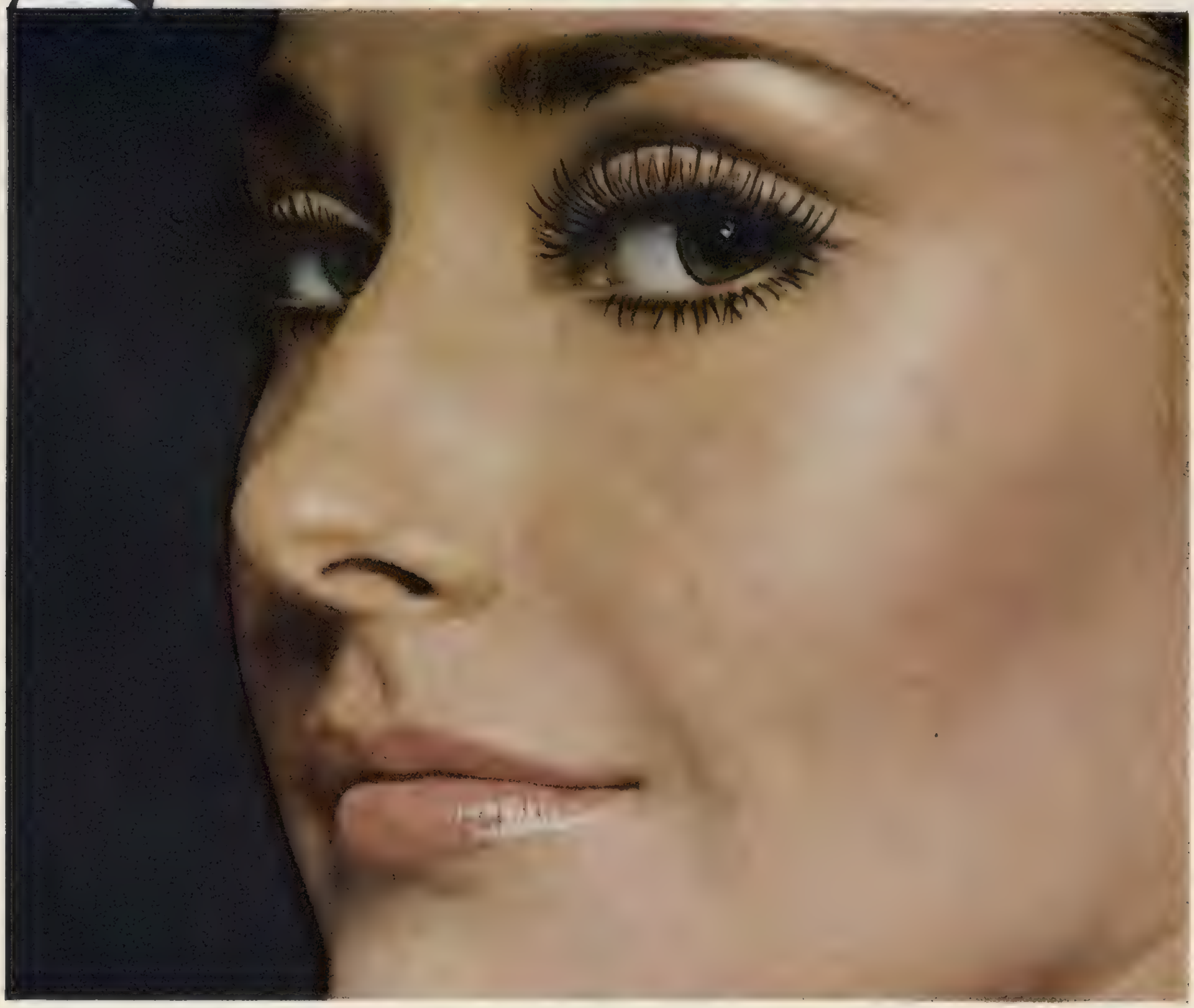
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The Little Nothing has just had a pantyhose.

And The Little Nothing pantyhose looks just like The Little Nothing stocking. (The Little Nothing stocking, in case you've forgotten, is the most beautiful stocking in existence.) It's made of the same clingy, stretchy, luxurious Super Cantrece® nylon. It has the same skin-like fit—all over. And it even comes in a black package, which is a chip off the famous little black box the stocking comes in. With demi-toe and naked heel—in 10 colors—at $3.00. Both stocking and pantyhose are doing beautifully, thank you.

Burlington Cameo

goldfrost!

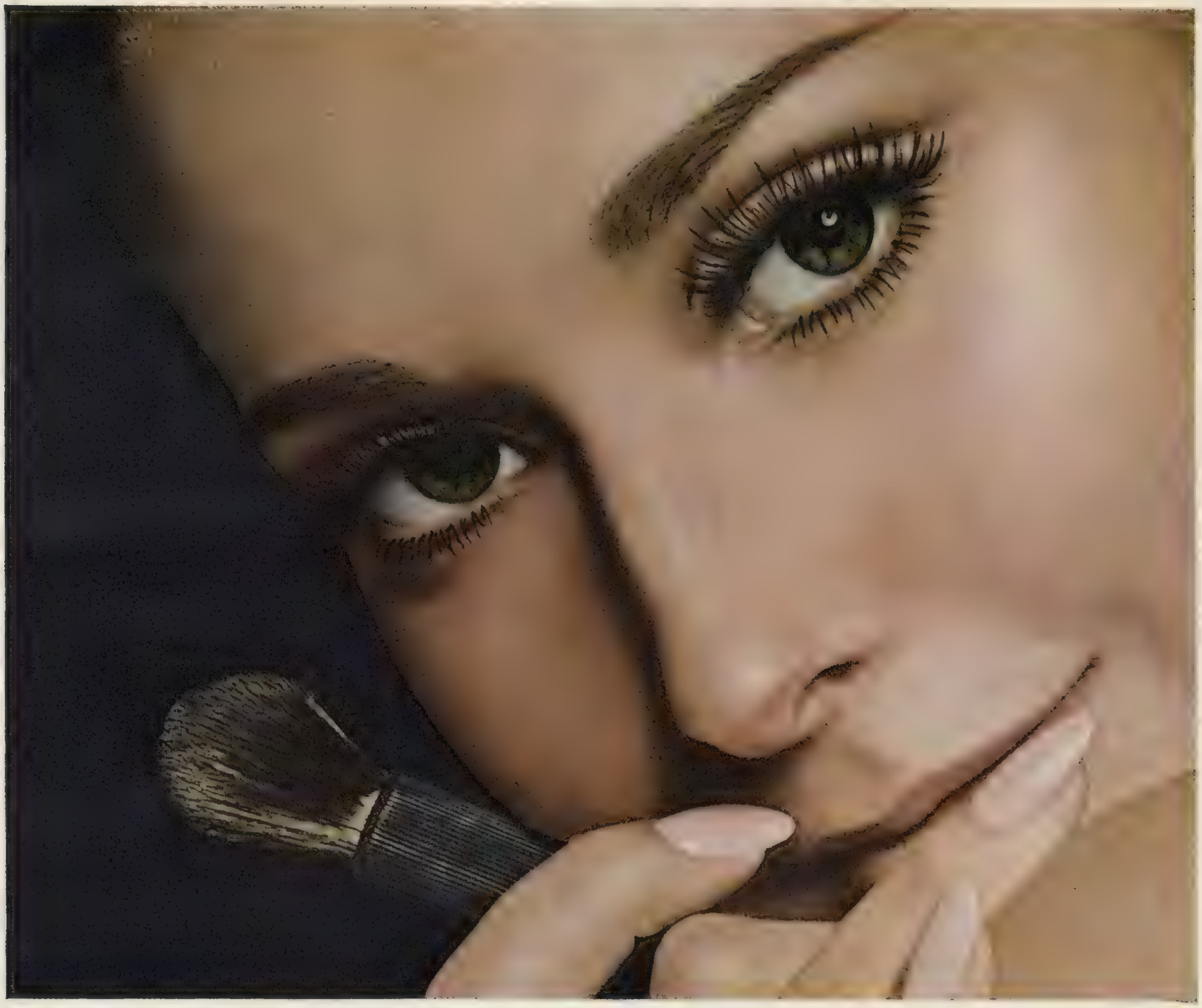


A whole new way to frost the mouth. Never unearthed till now. Not silverfrost. Or pearlfrost. Or coldfrost. It's *gold*frost. All warm and quivery and softly-splendored on the mouth. The *underplay* of gold is the fashion point. Nothing Fort Knox or flashy. Not a trace of gilt. *Goldfrost.* The today look for lips. Fashion-firsters dig it on sight. 4 goldspun pales: Goldfrost Pink, Beige, Coral, Natural.

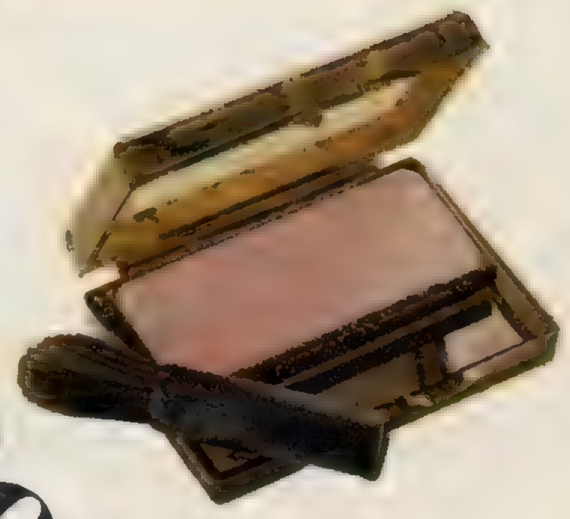


Frostling Lipstick invented by Revlon

blushfrost!



The brightest idea since Revlon gave birth to the blush: *Frosted Blush-On.* The first *transparent* blusher. Shot through with shimmer and shine! Frost it on cheeks, chin, all the face places. (Then how about these? Arms, back, bosom, *knees!*) Want to see yourself in lights? Stick with us. We'll make you a star. 4 shimmer shades: Frosty Peach, Frosty Pink, Frosty Amber, Frosty White.



Frosted Blush-On invented by Revlon

Everything you ever dreamed of in a material just became reality.

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Frontera sculptured polymer. A material beyond your wildest dreams. A material that will unleash the imagination of designers in all areas from the restraint of conventional materials. Imagine an evening dress made of stones, a sofa covered in coins, a raincoat made of stained glass!

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Anything you can imagine, Frontera is capable of. Below are just four of the hundreds of surfaces we see in Frontera's future.

Surfaces that can be soft, hard, supple or rigid. Surfaces that will be rugged, resistant to weather and stains and that can be sponged clean with soap and water. Frontera can be clothing, upholstery, even a patio or living room floor.

This is Frontera's future.

This is your future.



Frontera TENNECO

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The first Frontera sculptured polymer surface is ready, a surface with the delicate look of suede or velvet and a butter smooth feel of its own.

Surprisingly rugged and easy to care for, this delicate looking material is not only resistant to stains and spotting, but it can be simply sponged clean with soap and water.

Available in a wide range of colors, Frontera is being featured in the collections of some of America's foremost designers. Shown here:

Vest and trouser outfit (and shift on preceding page) by Vicki Cooper for Ulla.

Admiral's coat by Bill Blass. Matching boots by David Evins.

Sofa and chair designed by Milo Baughman for Thayer Coggin.

Pillow by Jack Lenor Larsen.

Baby carriage by Thayer.

Frontera's world is just beginning. It is a world of men's, women's and children's fashions, furniture and home furnishings, fashion accessories, luggage, wall coverings and footwear.

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after-five distractions.
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CHANDLER'S

the Shoe Specialty Shops

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Add a fiber from Celanese and good things get better

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Polaroid portrait by Marie Cosindas commissioned by Helena Rubinstein, Inc., 1968. Dress by Bill Blass. ©1968 Helena Rubinstein, Inc.



You kindle your own glow from within. Now Helena Rubinstein lights up your face to match it.

The look is Subluminal: *light from within.* Its source is new Illumination® Make-Up—a way to use light under color to bring your complexion—and you—out of the shadows.

What does it all is new Illumination foundation. A makeup foundation so filled with light, so airy we call it "Souffle Stick." A froth of light and color, Souffle Stick still deftly delivers enough coverage to hide every imperfection. You gently glide it on and watch your complexion come to light. Even the Souffle shades are colors you can picture over candlelight: Peach, Apricot, Strawberry, Champagne, Honey, Vanilla, Coffee.

Now that you've turned up the lights, bring them into focus. With our new Luminator. The Illumination makeup accent that adds a second layer of light wherever you want it. Use this tinted delicate cream on your cheekbones, forehead, even on your eyelids. (It can do for you what a baby spotlight does for an actress.) Luminator glows on in Pink, Peach, White and Taupe; even in Gold and Silver when you really want to light up after dark.

Two new lipstick colors put the Subluminal Look on your lips: Gleam of Orange, Glint of Gold. Use them separately; or wear Orange over Gold for day, Gold over Orange for a blaze of drama at night.

Some other starmakers: Translucent Face Powder, loose or pressed, to add a veil of light that softens your complexion without changing its color. Plus two new pressed Eye-shadow shades, Lumina Gold and Lumina Silver to use on lids or brows.

The essence of this new-looking face is a radiance that's all yours, but which you've never shown before.

Which is exactly why Helena Rubinstein created the Subluminal Look in Illumination Make-Up: to light up the lights.

Yours.



New Souffle Stick.

New Luminator.

Illumination Make-Up

Helena Rubinstein

Brow. Wow.

If your brows are heavy, hard-pencilled (darker than your hair) they're old-fashioned. Un-chic. Un-natural. Out of place with today's face. Now there's a way to lighten brows—without bleaching! A new kind of creme-in-a-cake. Moisten the brush. Feather it on. It blends with your own brow color for a believably lighter look. 5 lightening shades.

New 'Moon Drops'
Translucent Brow Lightener
invented by Revlon

Frail Nail?

Help firm things up with 'Wonder Nail'. A protein-ized liquid formula that you brush on the whole nail (not just the tip). It forms a protein-like bond to help toughen and fortify your nails, protect them against daily damage. Give your chipping, splitting, peeling, nibbled nails a second chance. Today?

new 'Wonder Nail'
invented by Revlon

VOGUE'S READY BEAUTY

It started with Eve

The first blusher happened when a very contemporary Eve decided that the female cheek should look rosy, not rouged. "Women standing next to the old Roman houses have a glow on their faces like the first day of sun," said Eve of Roma, who caught the enchantment of that patina in a blusher cream that she called Roman Glow, mother of all blushers. Eve's approach to cosmetics, at once that of a chemist and that of an alluring woman, has directed all her products toward one glowing end: that a woman look as if she were born a great beauty. Always a tempting skin. Eve is passionate about skin care, and urges even sensitive flowers to scrub with soap from time to time. (Her Cream Soap is so emollient it doesn't even lather.) This—or any other cleanser—is to be scrupulously followed by Acida Lotion, which is a whiz at keeping the proper acid balance on the skin. There's a sweetly soothing Whipped Cream Mask that does a de-fatiguing job in minutes, and a spirited Skin Stimulant for an all-essential blood rousing. Hand and Body Lotion is for the stepchildren: the knees, elbows, heels, hands. (Upon the hands of great beauties, weather should not seem to beat.) . . . Such goodness started with Eve.

Spray away

Away is when you need your friendly hair spray the most. Away out on those foggy, foggy airport runways. On those wind-whipped ski slopes. In those dear, damp country houses. Happily for the restless, L'Oréal has packed their matchless Elnett Satin spray into a tuck-away golden cylinder that travels in your handbag almost as lightly as a lipstick. You'll find it packaged with six refills, which slip effortlessly into the atomizer when needed. Nothing else has changed, of course. It's the same remarkable spray that holds your hair tenderly but firmly in place, yet brushes out without a trace.

Skin games people play

If we're going to take care of ourselves—and we certainly *are*—we might as well enjoy the ride. In this spirit we bring you news of some splendid fun with a serious mission for your all-over skin: Tender Touch aerosol foam moisturizer by Helene Curtis. The fun begins when you spray on Tender Touch foam after bath or shower. Like body-painting with clouds. Then good works take over as softening emollients sink in, leaving a protective film against winter cold and steam heat. This newest Tender Touch product is endowed with the same fresh lemony fragrance as other Helene Curtis bath cosmetics. So they all play nicely together.

(More Ready Beauty, page 50)

What to do if your HIPS get too much attention... and your WAISTLINE none at all...



What does everyone notice most about YOUR figure? Those "hippy" hips? And what happened to that once-willowy waistline? Take heart. Could be these areas have only become "problems"... because the supporting girdle of muscles has lost its "tone."

Muscles Are Like Girdles. Your muscles are important because they are the "foundation" of your figure. When they are well-exercised and well-toned, the muscles of your hips, waistline, tummy and thighs "hold-you-in" more. When they grow lax, these areas tend to go "out of bounds." Sort of like what happens when your store-bought girdle gets old and "stretches out of shape."

So what do you do? Exercise is what you need. But the very thought of the push-up-and-puff route exhausts you. You're not a teenager anymore . . . so you're probably not as active as you once were.

Relax! It's Effortless! NOW you can reduce the size of your hips and waistline by exercising and toning just those muscles that "hold-in" these areas. Relax-A-cizor does it for you while you REST Doesn't take a whit of work! You rest, read, watch TV at home for as little as 30 minutes a day while Relax-A-cizor does your beauty exercises FOR you!

Easy to use! You place small pads on the figure area you want reduced in size... turn a dial...and presto—you're exercising ...without a whit of effort! This is a different way! No weight loss! No vibration, heat or massage. Compact Relax-A-cizor is different. It REDUCES the SIZE of your hips, waistline, tummy and thighs.

Why Relax-A-cizor works. Many adult women lack good muscle tone because they don't get enough exercise. Relax-A-cizor gives effortless, concentrated exercise to such figure areas as hips, waistline, tummy and thighs. Regular use causes these areas to reduce in size measurably to the extent these muscles lack tone because of insufficient exercise. And the less the muscle tone the greater the degree of size reduction.

FREE! Send coupon TODAY for FREE, FULL COLOR illustrated information for women over 18 that tells "How to Reduce Size of Hips, Waistline, Abdomen and Thighs." No cost. No obligation.

© Relax-A-cizor, 1968

PRINCIPAL OFFICES: LOS ANGELES, CALIF., 980 No. La Cienega Blvd., OL 5-8000 / NEW YORK, N.Y., 575 Madison Ave., MU 8-4690 / CHICAGO, ILL., 29 East Madison St., ST 2-5680 / Representatives in cities nationwide! Available in Canada, Mexico City, Hong Kong, Manila, and Singapore. (overseas franchises available)

Relax-A-cizor carries the SEAL of the NATIONWIDE CONSUMER TESTING INSTITUTE, Inc.

RelaxAcizor...



FREE!

Relax-A-cizor, Dept. 20-610
980 No. La Cienega Blvd.
Los Angeles, California 90054

YES! I want to reduce the size of my hips and waistline. Please rush free information for women over 18 that tells how Relax-A-cizor does it while you rest.

☐ MRS. ☐ MISS ☐ MR.

NAME_____

ADDRESS_____

CITY_____ STATE _____

ZIP_____ PHONE_____

☐ I am under 18. ☐ I am over 18.

☐ I am also interested in a selling career with Relax-A-cizor.

20-610 811

IT'S NOT FAKE ANYTHING. IT'S REAL DYNEL.

Until the day that Dynel mod-acrylic came along the beautiful people had to make a daily hair appointment or make the best of their own locks. Now with wigs, wiglets, perukes, shimmery falls, evening braids and chignons of Dynel, there simply isn't an excuse left in the world for not looking splendiferous every moment of the day.



Of course, they never had anything like this at Tara, but it's our Southern Sweetheart curl and chignon. You can have a hairdo as serene as a Maharani... come on serious at the PTA... go mad, quite mad, with a batch of them, unabashedly flirty.



The fall is another winner, especially if you're caught in sun or storm. When the gang decides that the Paradiso is the place to dance at high noon and you've been sunning, sweating and swimming, just pull this out from your beach bag and go.



The Shirley Curly wig is probably the biggest fashion to hit heads this year. It's washable. It can be done in a fluff of angel curls or brushed into smooth waves that permanently survive rain, sun, sleet, wind. *Really.*

One globetrotting female of our acquaintance says she flings her wig on a lamp at 2 AM and brushes it into shape the next morning a lot faster than she can brush herself. She rolls it up and tucks it into a shoe to arrive in *Portofino* or *Kabul* as chic as all getout.

Take our word for it though. Dynel hairpieces lift a girl's spirits. They make you look chic. They are fun. They are a snap to fix. They work. They travel. They save you time and money.
THEY ARE NOT FAKE ANYTHING.
THEY ARE REAL DYNEL.
Just be sure you insist on that little phrase.

UNION CARBIDE

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(Advertisement)



Estée Lauder creates the Golden Weave Compact.
A golden lightning-struck case with woven texture to hold
loose or pressed powder and put beauty
right in the palm of your hand. $15.

Estée Lauder

a warm person is a happy person.



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A **CAREER ORIGINAL** story: It was then that I heard a coat talking. It said to me, "How are you, my dear.
I'm made of Glenoit's Glensea, the densest and most luxurious deep pile fabric in the world. And I'm made of 100% Crylor acrylic fiber.
Touch me and take me home." In black, brown and navy. In sizes 6-16. About $95.00 at Franklin Simon, New York;
Abraham & Straus, Brooklyn; Filene's, Boston; Carson Pirie Scott, Chicago; Macy's, San Francisco; LaSalle & Koch, Toledo.

definitely GLENOIT

for happy persons

HAT: YEAROUNDER

PILE: 100% CRYLOR® ACRYLIC FIBER, BACK: 100% COTTON

Crylor



Estée Lauder gives her Re-Nutriv make-up
a rich new glow with palest pales and deepest darks.

Four New Shades of Re-Nutriv Creme Foundation—Two pales and two deep tones now complete a fashion-perfected range of 10 shades. The hand-blended formula, enriched with Estée Lauder's creme of creams, gives every complexion complete coverage, intense glow, magnificent finish.

Two New Shades of Re-Nutriv Face Powder—A muted pale and a deep dark now give you a choice of 5 sheer shades. Each is hand-sifted for a radiant long-lasting finish that helps hide tiny lines and flaws.

Estée Lauder

Take a sky ride to a ski weekend.



On Continental Airlines. Whether you're going to glamorous Aspen or picturesque Vail, or any of Colorado's world famous ski resorts, Continental will jet you to the beautiful ski life in Ski Country U.S.A. With the comfort of big seats....seats as roomy as first class even in coach and economy classes on all our sleek Boeing Golden FanJets.
Come aboard in your Ernst Engel ski outfit. You'll enjoy an apres ski atmosphere that is really different from other airlines. It's our pride that makes the difference. Pride in how we do things for you. Let your travel agent tell you about the skier's airline. Continental Airlines.

CONTINENTAL

THE PROUD BIRD WITH THE GOLDEN TAIL

Ski Fashions by Ernst Engel.



Ski with a weatherproof face.



By protecting yourself against the cold cruel world with Bonne Bell's ski preparations. At Bonne Bell we believe that even if you don't ski like an expert, you should protect yourself like one.

Weatherproofer is a clear pomade of medication, moisturizer, and sun screen that keeps weather from affecting your face.

Après is skin refreshing cologne with a cool tingle for after bath or shower. And most of all for after ski.

Sure Tan® for Skiers helps you get a smooth winter tan without burning.

High Altitude™ Cream gives your face maximum face protection at maximum altitudes, at coldest temperatures, in highest winds.

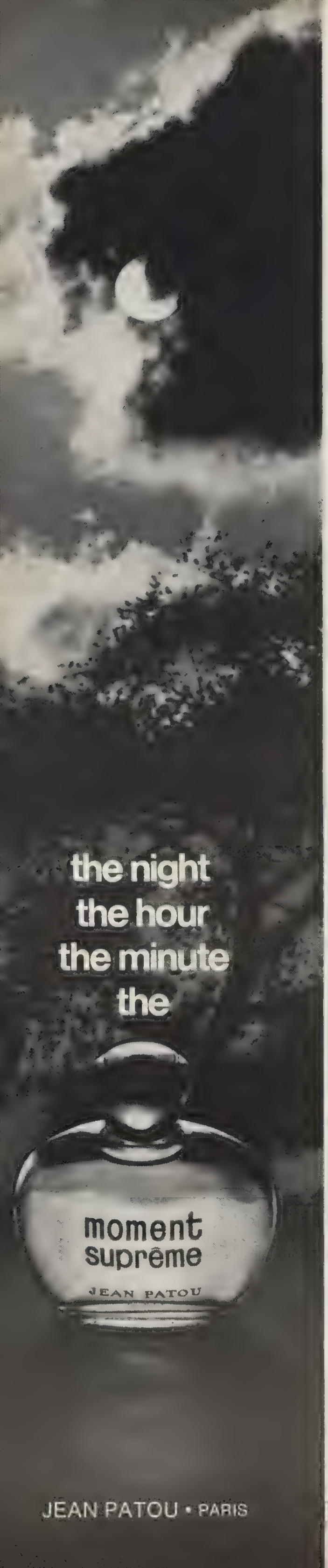
Clear Lip Gloss has lots of medication and sunscreen to give lips super-protection.

Snow Tan is a bronzer that gives you a great tanned look that washes off with soap and water.

Bonne Bell is the Official Ski Cosmetic of the U.S. Ski Team. And if we can protect them, we can protect you.

Bonne Bell®

Lakewood, Ohio 44107



VOGUE'S READY BEAUTY

Summit compact

The select scattering of women whose skins touch only the preparations of Dr. Erno Laszlo are apt to have the glowing dedication of mountain climbers who have made it to the top. And since the glow appears to extend to their complexions as well, the imperious régime that Dr. Laszlo charts seems, in the end, overwhelmingly sensible; it is only snakes who get to slip into a new skin when the old one is weary. . . . Clearly, the Laszlo laboratory is not given to frivolity, so the appearance of a compact is something of an event. The Laszlo powder case is sleek and thin and exceptionally elegant. It is made of some marvellous matte enamel that looks like black silk moiré, golden circled. The pressed powder inside is, needless to say, surpassing.

The right image

It has been noted that the office romance is declining pitifully, for no other reason than that office lighting is so deadly. Any peach-skinned woman who has recoiled, shuddering, from her own fluorescent-yellow reflection, will be relieved to know that Clairol, ever alert to such matters, has dealt smartly with *that* problem. They have brought forth a make-up mirror which is constructed to reproduce the various lights which are one's usual ambiance, simply by dialing. One can then apply cosmetics specifically for daylight, evening light, or office light, secure in the knowledge that this canny glass is previewing exactly how one will look on arrival. What's more, a swivel produces the magnifying side to help with putting on lashes and liner. Plus: you can even plug in your Carmen curlers to a special outlet. Clairol calls this marvel True-To-Light, and has a travel version named The Enlightened Mirror.

Sybarites of the world, immerse . . .

The sensory pleasures of a well-organized bath should embrace, at least, both relaxation and anticipation. (There are those who hold that a glass of champagne tastes very jazzy while bathing, but that would classify as optional.) Jaquet has just made some exceedingly cunning moves towards sense appeal with a concoction called Prelude, which pervades their bath series. The scent itself is languid and purring and deeply heady. The enticements include Bath and Body Perfume, which is advised for pulse points as well as for fragrancing the tub; Eau de Parfum Spray Mist for post-bath operations; and a perfumed bath powder to match. Noblesse obliges, too, that you consider as keen possibilities for Prelude all the serious bath-lollers you know.

(More Ready Beauty, page 235)

THE SIGNATURE TELLS THE STORY

Herbert Levy

Travel costume shown on opposite page also at these fine stores:

ALABAMA
Birmingham — Parisian
Mobile — Manuel's Woman's World
ARIZONA
Phoenix — Goldwater's
Tucson — Levy's
ARKANSAS
Little Rock — M. M. Cohn
CALIFORNIA
Fresno — Gottschalk's
Long Beach — Schick's
Los Angeles — Bullock's Downtown
Modesto — Hammett's
Monterey — Betty Brickman
Oakland — Irene Sargent
Sacramento — Kneeland's
San Francisco — Livingston Bros.
Tulare — Vera's Shoppe
COLORADO
Denver — Denver Dry Goods
DELAWARE
Wilmington — Hickman's
DISTRICT OF COLUMBIA
Washington — Frank R. Jelleff
FLORIDA
Coral Gables — Edith Royce
Delray Beach — Frances Brewster
Fort Lauderdale — Frances Brewster
Miami Beach — Frances Brewster
Palm Beach — Frances Brewster
Winter Park — Frances Brewster
GEORGIA
Atlanta — Rich's
Macon — Joseph N. Neel
ILLINOIS
Bloomington — Klemm's
Chicago — Carson Pirie Scott
Danville — Parisian (Oscar Meis)
Decatur — Field's Apparel
Peoria — Madelyn's Band Box
INDIANA
Lafayette — Loeb's
Fort Wayne — Fishman's
Indianapolis — Wm. H. Block Co.
IOWA
Cedar Rapids — Armstrong's
Des Moines — Wolf's
Dubuque — Zuckies
KANSAS
Topeka — Pelletier's
Wichita — Walker Bros.
KENTUCKY
Lexington — Wolf, Wile & Co.
Louisville — Stewart's
Paducah — The Brumley's
LOUISIANA
Baton Rouge — Goudchaux's
Monroe — Bella Scherck Davidson
New Orleans — Maison Blanche
Shreveport — Raye's Ladies Ready-To-Wear
MARYLAND
Baltimore — Hutzler's
MASSACHUSETTS
Boston — R. H. Stearns
MICHIGAN
Jacobson Stores of Michigan
Muskegon — Milady's
Saginaw — Havenrich's
MINNESOTA
Mankato — Pierce's
St. Paul — Field-Schlick
MISSISSIPPI
Hattiesburg — Fine Bros.-Matison Co.
Jackson — Kennington's
MISSOURI
Kansas City — Harzfeld's
Springfield — Netter's
NEBRASKA
Hastings — The Specialty Shoppe
Lincoln — Miller & Paine
Norfolk — Beverly's
Omaha — Kilpatrick's
NEW YORK
Buffalo — L. L. Berger
Latham — The Country Miss
New York City — Lord & Taylor
Rochester — McCurdy's
Syracuse — Addis Co.
NORTH CAROLINA
Ashville — Ivey's
Charlotte — Ivey's
Greenville — Thalhimer's
Raleigh — Dunn's
NORTH DAKOTA
Bismarck — Alex-Ruth Shop
OHIO
Cincinnati — H & S Pogue
Columbus — F & R Lazarus
Dayton — Rike's
OREGON
Portland — Nordstrom Best
PENNSYLVANIA
Ardmore — Fanslow's
Berwick — Ardis Kepner
Reading — Whitner's
Williamsport — Jones Specialty Shop
SOUTH CAROLINA
Columbia — Haltiwanger's
Greenville — Ivey's
SOUTH DAKOTA
Sioux Falls — Louise Dixon Shop
TENNESSEE
Chattanooga — Loveman's
Memphis — Catherine's Stout Shop
Nashville — Cain-Sloan
TEXAS
Amarillo — White & Kirk
Dallas — Camilla Shop
El Paso — The Popular
Fort Worth — Camilla Shop
Houston — Sakowitz
Lubbock — Dunlop's
Pampa — Dixie Shop
Texarkana — Ben F. Smith
UTAH
Salt Lake City — Z.C.M.I.
VIRGINIA
Norfolk — Ames & Brownley
Richmond — Miller & Rhoads
Roanoke — B. Forman Sons
WASHINGTON
Spokane — The Crescent
WISCONSIN
Milwaukee — Smartwear-Emma Lange

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THE SIGNATURE TELLS THE STORY
Our carefree Ban-Lon® costume
makes the perfect travel companion.
A Polyester knit by Lawson Fabrics.
In Strawberry or Jamaica Blue.
Sizes 12½ 22½ and 16 42. About $135
Lord & Taylor - New York and branches
Goldwater's - Phoenix
Carson Pirie Scott - Chicago
Frances Brewster - Florida, all shops
Sakowitz - Houston

PEOPLE WHO HAVE EVERYTHING ALWAYS WEAR WOOL

PURE VIRGIN WOOL

Because even on a sun-drenched island like Jamaica,
they don't want to take a vacation from fashion. Or from performance.
Or from living the life of luxury in Naked Wool, the way **ANGLO** looms it.
Mere sheer ounces of wool, shown here and on the following pages
in the great resort examples of **The American Way with Wool**, keep a girl cool
even when the trade winds aren't blowing. Imagine lounging around
the pool with a tall frosty collins in one-piece pajamas
like these by Stella Sloat. Breezy looking and brilliant.
Perfect. Because it has the sewn-in woolmark label,
your assurance of quality-tested products made of the world's best...
pure virgin wool. About $70, at Bonwit Teller, New York;
Marshall Field & Company, Chicago; Neiman Marcus, Dallas; I. Magnin, California.

ANGLO FABRICS

*The woolmark is the registered certification mark of The Wool Bureau, Inc., 360 Lexington Avenue, N.Y., N.Y.



IN MONTEGO, THEY WEAR NAKED WOOL BY STELLA SLOAT

PURE VIRGIN WOOL



IN NASSAU, THEY WEAR NAKED WOOL BY GEORGIA BULLOCK

Because from Bay Street to Boston's Back Bay, people who want everything from a fiber will never settle for anything less than pure wool. Lucky for them, **ANGLO** looms this sun-bright, ounces-light Naked Wool. With typical tropical ease, Georgia Bullock whips it into this great resort example of **The American Way with Wool.** And sews in the woolmark label, your assurance of quality-tested products made of the world's best . . . pure virgin wool. About $120, at DePinna, New York; Marshall Field & Company, Chicago; J. W. Robinson, Los Angeles; Frost Bros., San Antonio.

ANGLO FABRICS

PURE VIRGIN WOOL



IN ACAPULCO, THEY WEAR NAKED WOOL BY ADELE SIMPSON

At the great resorts this year, it's Naked Wool loomed with a fine, light hand by **ANGLO.** Whispery and weightless, but making every ounce count when it comes to luxury, beauty and performance. Picture yourself in this dress by Adele Simpson, a great resort example of **The American Way with Wool.** It has the sewn-in woolmark label, your assurance of quality-tested products made of the world's best . . . pure virgin wool. About $150, at Bergdorf Goodman, New York; Rich's, Atlanta; Neiman Marcus, Dallas; I. Magnin, California.

ANGLO FABRICS

PURE VIRGIN WOOL

Princess Luciana designs for astromantics.
Something to make sleeping a subliminal affair . . .
in a nimbus of color that only Caprolan®,
the nylon that takes color better, can bring to
light. Apricot. Sea Mist. Pink. Sizes: P,S,M.
About $25. From Cira.

From Cira "The Twilight Of The Goddess"

CAPROLAN IS COLOR



Bonwit Teller, New York, Chicago, Boston, Palm Beach; Joseph Magnin & Co., California & Nevada; Neiman-Marcus, Texas.

Discover the source of beauty...

Discover revolutionary beauty care . . .
brain-child of Frances Denney. Light, modern, quick-acting,
soaking into the skin with lavish abandon. Touching off this
new era of complexion care is Source of Beauty Cream
and a new group of specifics—
Cleansing Whip, Throat Firmer, Eye Smooth, Flowing Masque.

Frances Denney



Photography by Ken Korsh.



Once she was the only woman in the world allowed to wear this perfume.
L'Interdit. Created by Givenchy for Audrey Hepburn.



Gams-manship



Play it to the hilt
in new panty hose of
CANTRECE®
NYLON
Cantrece*.
It might as well be skin.

DU PONT
REG. U.S. PAT. OFF.

Better things for better living...through chemistry

*Du Pont registered trademark. Du Pont makes fibers, not stockings. Dress designed by Morton Myles for Jeunesse.



Domani Knits, above, at Franklin Simon, New York; Marshall Field, Chicago; J. L. Hudson, Detroit, Nordstrom Best, Seattle; Dayton's, Minneapolis; Foley's, Houston; Bullock's, La Habra, California; Jordan Marsh, Boston and other fine stores on page **64.**

great on you...LTD by Ford. Terrific tapestry knits by Domani.



Did you mistake this for one of America's most expensive luxury cars? It is one of America's top luxury cars. But it isn't expensive. It's the 1969 LTD by Ford. Note the drama of its massive new grille. This is the LTD that was designed to be quieter than the LTD that was quieter than a Rolls-Royce. And that's *quiet.* This is the car that's destined to go places in '69. The car that will look great on you. *DOMANI puts the emphasis on "go power." Carefree elegance in double-knit polyester. Left: sleek cardigan coat over skimmer dress. 8-16. Right: marvelous soft shirred skirt, with wrapped, shirt-sleeved top. The pow of contrasting velvet. 6-16. Both costumes in jacquard tapestry texture. Grey or yellow. Domani Knits, Division of Puritan Fashions Corporation.*

The Going Thing for '69: Designed for you to look great in...LTD

Slip into a new LTD. Try it on for size. It's extravagantly roomy. Because it has more stretch-out front, head and legroom than before, we call the front seat the "Front Room." Wiggle your toes in the rich carpet that reaches door-to-door. Slide across the front seat. LTD's upholstery won't "pull." Drive it. The '69 LTD is amazingly easy to handle, easy to park. If you've never owned a Ford before, this is your year for the going thing. *For gallery hopping in the city, YOUNG NATURAL Tid-Bits of double-knit polyester. Left: delicate floral knit with kicky unpressed pleats. Yellow, pink, green. Right: sculptured knit with inverted pleats, kitten bow. Beige/lilac, green/beige, pink/grey. Both dresses 8-18. Young Naturals, Division of Puritan Fashions Corporation.*

by Ford. Great patterned pales by Young Naturals.

Young Naturals fashions, above, at B. Altman, New York; The Broadway, Los Angeles; John Wanamaker, Philadelphia; Halle Bros., Cleveland; D. H. Holmes, New Orleans and Baton Rouge; Hochschild, Kohn, Baltimore; Adam, Meldrum and Anderson, Buffalo; McCurdy, Rochester, and other fine stores page 64.



It's the going thing!

The Going Thing for '69, at these stores right now:

DOMANI

AKRON, OHIO: M. O'Neil
ARLINGTON, TEXAS: Dale's
ATLANTA, GA.: Davison's
ATLANTA, GA.: Rich's
AUBURN, N.Y.: Bramley's
AUSTIN, TEXAS: Goodfriend
AZUSA, CALIF.: Windsor Fashion
BALTIMORE, MD.: Hecht's
BELLMORE, N.Y.:
Camille's Dress Shop
BILOXI, MISS.: Gilded Lily
BOSTON, MASS.: Filene's
BOSTON, MASS.: Jordan Marsh
BROOKLYN, N.Y.: I. Kleinfield & Son
BROOKLYN, N.Y.: Martin's
BROOKLYN, N.Y.:
Fashions in Apparel
BROWNSWOOD, TEXAS: A. S. Wilks
BURBANK, CALIF.: Loretta's
CHARLESTON, W. VA.: The Diamond
CHICAGO, ILL.: Marshall Field
CHICAGO, ILL.: Broadstreet's
CINCINNATI, OHIO: Mabley & Carew
COLUMBUS, OHIO: F. & R. Lazarus
CULVER CITY, CALIF.: Winter's
DALLAS, TEXAS: Margo's La Mode
DALLAS, TEXAS: Volk's
DEARBORN, MICH.: Tow Bari
DENVER, COL.: Denver Dry Goods
DETROIT, MICH.: J. L. Hudson
DETROIT, MICH.: Fuhrman's
ELLENVILLE, N.J.: Kate Brodsky
ENGLEWOOD, N.J.: Clothes Cart
EUREKA, CALIF.: The White House
FLINT, MICH.: Lady Westgate
FLORIDA: Jordan Marsh of Florida
FRANKLIN SQUARE, N.Y.: Jessica's
FORT WORTH, TEXAS:
Monnig Dry Goods
FULLERTON, CALIF.:
Edna MacMasters
GLENDALE, CALIF.: Marie Norman
GRAND RAPIDS, MICH.:
Herpolsheimer's
GRAND RAPIDS, MICH.: A. May
GRANITE CITY, ILL.: Helman
GREENSBORO, N.C.: Thalheimer's
GREENVILLE, S.C.: Belk Simpson
HARRISBURG, PA.: Pomeroy's
HATTIESBURG, MISS.:
Neville Fine Fashion
HICKSVILLE, N.Y.: Arlene Levitan
HIGH POINT, N.C.: Thalheimer's
HOLLAND, MICH.: Ruby's
HOMER, MICH.: Falconers
HOUSTON, TEXAS: Foley's
HOUSTON, TEXAS: Joskes
HUNTINGTON PARK, CALIF.: Renee's
HUNTSVILLE, ALA.: Dunnavant's
ILLINOIS: Verlene's
INDIANAPOLIS, IND.: L. S. Ayres
INGLEWOOD, CALIF.: Polka Dot Shop
JACKSONVILLE, FLA.: Furchgott
JAMAICA, L.I., N.Y.: B. Gertz
KANSAS CITY, MO.: Macy's
LA HABRA, CALIF.: Bullock's
LA HABRA, CALIF.: Nena's
LA JOLLA, CALIF.:
Martha Cross Fashions
LAGUNA BEACH, CALIF.: Edith Moss
LANCASTER, PA.: Watt & Shand
LANSING, MICH.: Lett's
LINCOLN PARK, MICH.: Fishers
LONG BEACH, CALIF.: Buffum's
LOS ANGELES, CALIF.: Betty Wales
LOS GATOS, CALIF.: Canterbury House
LOUISVILLE, KY.: Kaufman's
MASSAPEQUA, N.Y.:
Fashions by Rachel
MATTOPAC, N.Y.: Mattopac Fashions
MEMPHIS, TENN.: Goldsmith's
MEMPHIS, TENN.: Tally's
MIAMI, FLA.: Sandra Post
MINNEAPOLIS, MINN.: Schlampp's
MINNEAPOLIS, MINN.: Dayton's
NASHVILLE, TENN.: Cain Sloan
NEW YORK, N.Y.: Franklin Simon
NEW YORK, N.Y.: De Pinna
NUTLEY, N.J.: Lillian's Dress Shop
OGDEN, UTAH: Bon Marche
OKLAHOMA CITY, OKLA.:
Dillard's Brown Dunkin
ONTARIO, CALIF.: Eddie Levine
ORLANDO, FLA.: Ivey's
OSWEGO, N.Y.: M. J. McDonald
OXNARD, CALIF.: Charlotte's
PAINTED POST, N.Y.: Mary Kirkland
PASADENA, CALIF.:
F. C. Nash Company
PATERSON, N.J.: The Mannequin
PHILADELPHIA, PA.: Gimbel's
PHOENIX, ARIZ.: Jennifer Shops
PHOENIX, ARIZ.: Malcolm's
PINE BLUFFS, ARK.: Vogue Shoppe
PITTSBURGH, PA.: Gimbel's
PITTSBURGH, PA.: Kaufmann's
POMONA, CALIF.:
Orange Belt Emporium
PORT CHESTER, N.Y.: Mitch's
PORTLAND, ORE.: Nordstrom Best
PROVIDENCE, R.I.: Peerless
RIVERSIDE, CALIF.: Stephenson
ROCHESTER, N.Y.: B. Forman
ROME, N.Y.: Goldberg's
RUTHERFORD, N.J.: Clara's
SACRAMENTO, CALIF.: Weinstock's
SALINAS, CALIF.: The Vogue
SALT LAKE CITY, UTAH: Auerbach Co.
ST. LOUIS, MO.: Broadstreets
SAN ANGELO, TEXAS: The Maurice Shop
SAN ANTONIO, TEXAS: Margo's Vogue
SAN ANTONIO, TEXAS: Joske's
SAN DIEGO, CALIF.: Adorable Shop
SAN DIEGO, CALIF.: Walker Scott
SAN FRANCISCO, CALIF.:
Pauson & Co.
SAN JOSE, CALIF.: Carella's
SANTA ROSA, CALIF.: Rosenberg's
SEATTLE, WASH.: Nordstrom Best
SPRINGFIELD, MO.: Heer's
SPRINGFIELD, OHIO: Ed Wren
SUMTER, S.C.: Rouvelle Shop
SYOSSET, N.Y.: Post & Co.
TRENTON, N.J.: Lillian's
TULSA, OKLA.: Brown-Dunkin
TUPELO, MISS.: The Clothes Closet
VENTURA, CALIF.: Berger's
VICKSBURG, MISS.: Georgie Loe
WARREN, OHIO: House of Fashion
WASHINGTON, D.C.: Garfinckel's
WASHINGTON, D.C.: Raleigh's
WAYNESBORO, MISS.:
Doby's Dress Shop
WEST END, N.J.: Sally K. Empress Room
WICHITA FALLS, TEXAS:
S. & Q. Clothiers
WYANDOTTE, MICH.: Fashionette Shop
YOUNGSTOWN, OHIO: Livingston's

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young naturals

ALBANY, N.Y.: John G. Myers
ASHEVILLE, N.C.: Ivey's
AUSTIN, TEX.: Dilliard's
BALTIMORE, MD.:
Hochschild, Kohn
BATON ROUGE, LA.: D. H. Holmes
BOSTON, MASS.: R. H. Stearns
BUFFALO, N.Y.:
Adam, Meldrum & Anderson
CEDAR RAPIDS, IOWA:
The Killian Co.
CHARLOTTE, N.C.: Ivey's
CHATTANOOGA, TENN.:
Miller Bros.
CHICAGO, ILL.: Charles A. Stevens
CLEVELAND, OHIO: Halle Bros.
DANVILLE, ILL.: Meis Bros.
DAVENPORT, IOWA:
Petersen-Harned-VonMaur
DAYTONA BEACH, FLA.: Ivey's
FT. WORTH, TEX.: Monnig's
GERMANTOWN, PA.: George Allen
GRAND RAPIDS, MICH.:
Paul Steketee & Sons
GREENVILLE, S.C.: Ivey's
INDIANAPOLIS, IND.: H. P. Wasson
JACKSONVILLE, FLA.: Ivey's
KNOXVILLE, TENN.: Miller's
LITTLE ROCK, ARK.: The Blass Co.
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Pfeifers of Arkansas
LOS ANGELES, CAL.:
The Broadway
MADISON, WIS.:
Harry S. Manchester
MILWAUKEE, WIS.: T. A. Chapman
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PROVIDENCE, R.I.: Gladding's
RALEIGH, N.C.: Ivey's
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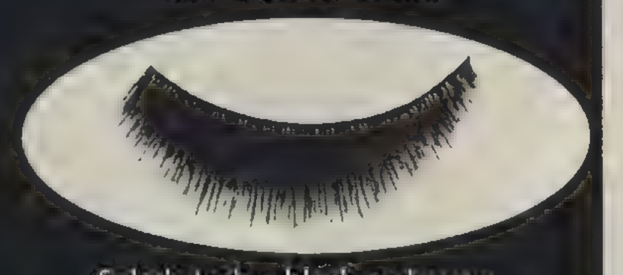
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WHAT KIND OF WOMAN ARE YOU, ANYWAY?

OUTDOORS?



1-2-3–black or brown



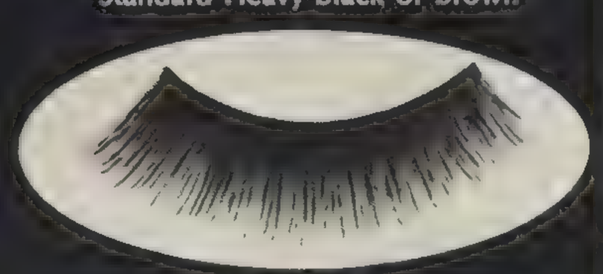
Splash Lash – black or brown



CAREER?



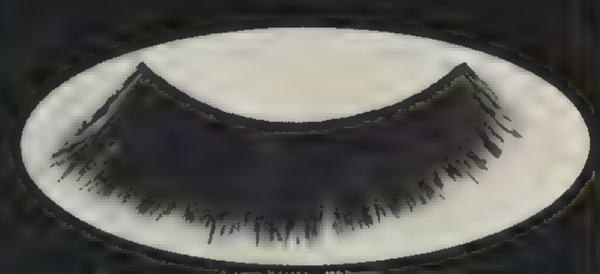
Standard Heavy-black or brown



Standard Medium Long-black or brown



MOD?



Standard Shaggy-black or brown



Standard Sweeps – black or brown



FEMININE?



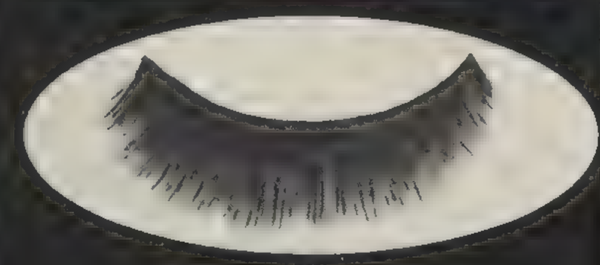
Glitter Lash-patent leather black



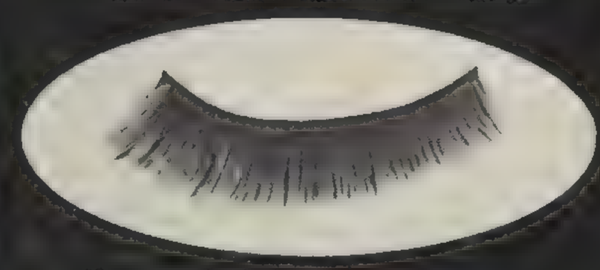
Natural Triple-black or brown



INTELLECTUAL?



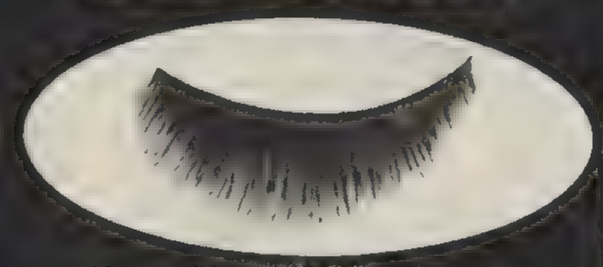
Natural Heavy Black/Brown Long



Standard Medium-black or brown



ROMANTIC?



Natural Heavy-black or brown



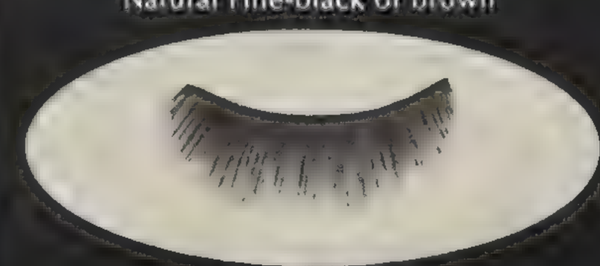
Natural Deluxe-black or brown



NATURAL?



Natural Fine-black or brown



Demi Lash-black or brown











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ROCKFORD, Chas. V. Weise
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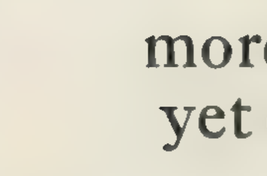
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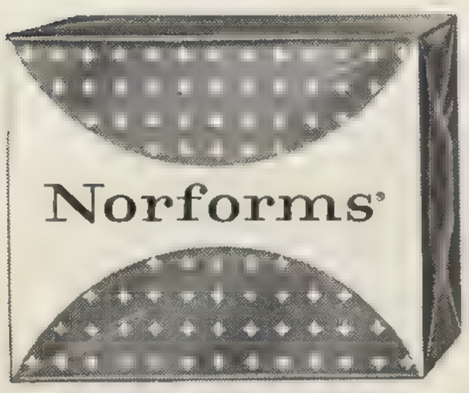
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THE PROGRESSIVE KING OF TONGA

By Lanfranco Rasponi



The tallest and heaviest monarch in the world happens to be also one of the most interesting. Taufa'ahau Tupou IV, King of Tonga, measures six feet three in his stocking feet and weighs three hundred pounds. He succeeded his famous mother, Queen Salote, in 1965, but so deeply felt is the grief for her death that many Tongans continue to wear mourning. Her son's coronation, postponed two years, took place in the summer of 1967.

Longevity and gigantic size are a tradition with this efficient and dynamic dynasty, which sprang on the scene in the early nineteenth century. Its founder, Taufa'ahau Tupou, six feet six, conquered the one hundred and fifty islands of the archipelago and united them for the first time under one rule. Although no written records existed until one hundred and fifty years ago, it is known that Tongatapu, the principal island, has had a monarchy since the tenth century.

Queen Salote, who reigned for forty-eight years, became an international favourite when she attended Queen Elizabeth's coronation in 1953. Sharing an automobile with the Sultan of Kelantan, one-third her size, in the long royal London procession, she insisted that the top remain down despite the pouring rain. This was not done so the crowds could see her, as so often reported, but because for a Tongan it is unthinkable to seek cover in the presence of a superior. Since Tonga is a protectorate of Great Britain, the young woman crowned at Westminster Abbey was just that.

When someone asked Noël Coward, watching from a window, who Queen Salote's escort was, he reportedly replied, "Her luncheon, no doubt." Actually cannibalism in Polynesia ceased long ago, and Tongans have been deeply religious ever since they followed Taufa'ahau's conversion to Christianity in 1831.

Salote's pride in being a native queen is illustrated by her arrival some years ago in Fiji from Australia. Her Majesty, dressed in the European style,

(Continued on page 82)

The preferred treatment.

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Trenton, N. J., S. P. Dunham & Co.
Tulsa, Okla., Brown-Dunkin Co.
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Wauwatosa, Wis., Marshall Field & Co.
Worcester, Mass., Filene's
Youngstown, Ohio, G. M. McKelvey Co.

King of Tonga

(Continued from page 78)

was travelling incognito, or so she believed. To receive her at the airport, however, were units of a local regiment whom she had to pass in review. Rapidly, the Queen kicked off her shoes and in her bare feet made the inspection.

It has been no easy task for Tupou IV to succeed his mother, whose tact, wisdom, and kindness had become legendary in the South Pacific. A great orator, she could hold spellbound her subjects by the beauty of her voice and the mastery of her delivery. But Tongans know that her son, now fifty, possesses many of her sturdy qualities and that he is working indefatigably to resolve the many problems facing his state. Still under the protection of Great Britain, it is completely autonomous and preparing for its independence in the not too distant future.

Tongans, who now number approximately eighty thousand, are of the same stock as the Hawaiians and look very much like them. There are thirteen tribes distributed on the forty inhabited isles; intermarriage with Europeans—there are about three hundred—is uncommon.

Reaching Tonga is not exactly easy. Although most cargo ships calling there have passenger facilities, they have no set schedule, and there are long delays. By air, the most dependable and best way is to fly to Nandi's international airport in Fiji and here transfer to a local flight for Suva, the attractive capital of Fiji. From here there are two weekly planes to the Polynesian kingdom, covering the distance in a little less than three hours.

Until early in 1968 only an airstrip existed in Tongatapu, but now there is a tiny airport. This is connected by a narrow fifteen-mile road, across sugarcane fields and palm groves, to Nuku'alofa, the capital, built on a narrow strip of land. The town, contained between a lagoon and the ocean and well protected by a coral reef, appears far larger than it actually is, for the wooden houses are low and spread out. Most of them have a small garden or vegetable patch. The paint peels off the buildings because of the great humidity, and during the long rainy season the side streets, still unpaved, become huge quagmires. The six thousand inhabitants speak English and, being happy extroverts, stop strangers to talk to them.

The royal palace, a modest but charming structure covered with white shingles, a red roof and turret, is right in the centre of town and faces the ocean. A lawn flanked by trees leads up to the white wooden Victorian Gothic-styled royal chapel, erected at the end of the last century, as was the nearby palace with its long open porch on the ground floor and an invisible terrace on the second, hidden by very fine lattice work.

The King's visitors are received in a cottage next door by an aide-de-camp who accompanies them into the main building past a white wooden fence guarded somewhat casually by a soldier in khaki. The living room, in which His Majesty grants his audiences, is small and austere. with boiseries made of New Zealand kauri timber.

Wearing a pale-blue Tongan-styled tunic, fastened by the huge *tao'vala* (a sash of straw) and a silk belt on top, the King sprang from his wide armchair to greet me warmly. Although his height and bulk made me feel like a dwarf, he put me immediately at ease with his quick mind and enthusiasm. He has a vast culture and is a born teacher who loves to impart his knowledge without being in the least pedantic. His enormous face, framed by rebellious grey hair, is very mobile and his eyes spark behind his thick glasses. He often uses his hands to underline statements, and his English is flawless. He is determined that his subjects speak it equally well.

"I am proud of the fact," he said, "that we not only have no illiteracy in Tonga, but that now we have schools in every village, however remote, and that education is now compulsory for everyone until the age of sixteen. But I am less proud of the difficulties some of our boys and girls have in mastering English. It is all the fault of the system, and I have given this mat-

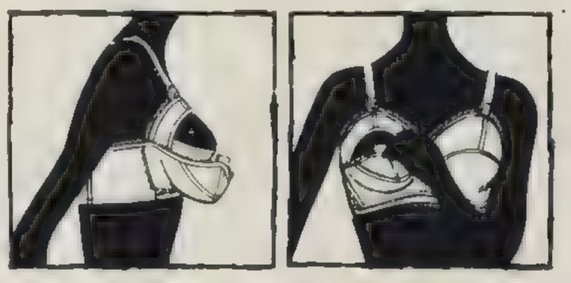
(Continued on page 84)



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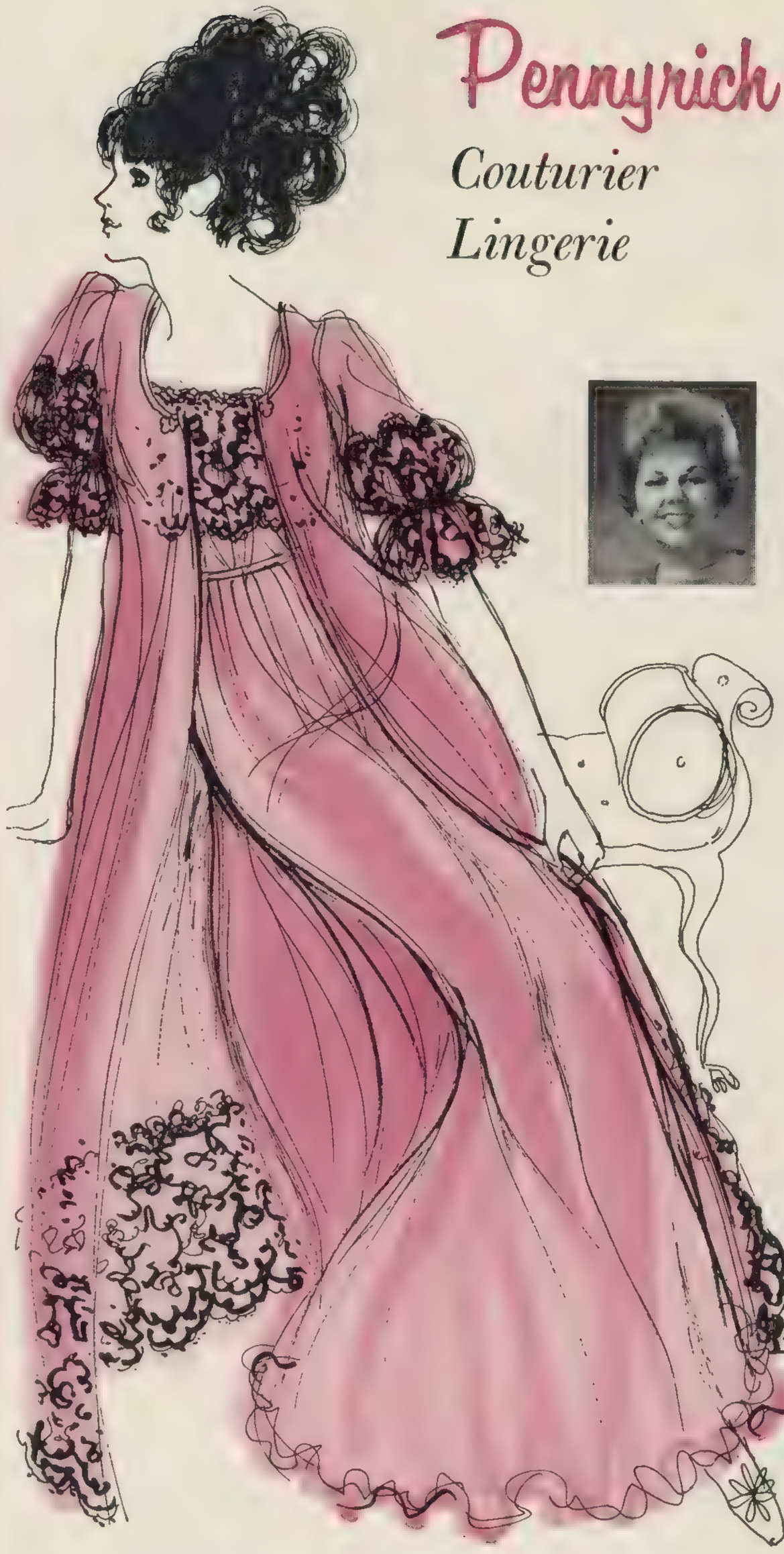
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BY Wrisley

King of Tonga

(Continued from page 82)

ter much time and thought.

"I have come up with a solution which is already bearing excellent fruit. While English spelling is unphonetic, Tongan is phonetic, as is Italian, for example. Up until now our children have been learning to read and write English before they can speak it. I have discovered that if you spell English like Tongan, then it becomes equally phonetic. One must, therefore, teach them first the sounds and then everything falls into place.

"I have devised big phonetic charts which have had surprising results. I have also recorded lessons and sent the tapes to the teachers, who are now using them. For these studies of mine I have invented a typewriter, which was assembled in Great Britain, that incorporates characters both in Tongan and English."

His Majesty, whose hobby is arithmetic, gives courses every year in elementary mathematics to teachers before they proceed to distant villages. He has also proven himself an archaeologist.

Ever since he can remember, the King has been intrigued by the Ha'amonga trilithon, a rectangular arch of black coral stones, rising in the jungle near the capital. Although carbon tests have never been made, it is believed to be eight hundred years old. But what was its meaning or use? Two years ago His Majesty made up his mind he would learn its secret and, with the help of ladders, examined the monument inch by inch.

A sign, excavated at the top, drew the King's attention and he took bearings with a compass. These revealed that the sign was facing north and south. He then checked on both the longest day of the year, December 21, and the shortest, June 21—the opposite from the northern hemisphere—and discovered exultantly that on each occasion the sun rose in the precise position indicated by the mysterious symbol. "In this hemisphere," he explained, "when the sun is between Capricorn and the Equator, hurricanes are on their way. Ancient astronomers devised this brilliant way to detect the exact passing of time and give fair warning. But somewhere along the line, this transmission of knowledge was lost."

Tupou IV obtained degrees in liberal arts and law at the University of Sydney from which he was graduated in 1941. The project of continuing his studies in Europe had to be abandoned because of World War II, and he returned home immediately after Pearl Harbor.

"There was great fear of a Japanese invasion," he said, "up until after the battle of the Coral Sea. Then we knew the danger was past. Tonga was filled with American soldiers and sailors, and at one point there were more Yankees on this island than natives. I became a major and my principal job was to recruit soldiers here on a voluntary basis.

"Tongans fought with the Americans on the Solomons, and we had some casualties."

The King, who acted as Premier for several years during his mother's reign, has nominated his younger brother, Prince Tu'ipelehake, to this important post. "You will think that we want to keep the job in the family," he laughed, "but actually in my estimation he is wonderfully suited to this position."

Apart from the Prime Minister, the government consists of the Ministers of Police, Lands and Health, Finance, and two without portfolio. Their terms of office are decided by the monarch. The other two leading islands, Ha'apai and Vava'u, have Governors; and the Privy Council, which meets every Friday morning for three hours, is made up of the King, the Premier, the Ministers, and the Governors.

Parliament consists of seven representatives, elected by the people; seven nobles, who are elected by their peers every three years; the Premier; the Ministers, and the Governors. Parliament is in session for three months, and the King rides in state to both its opening and closing ceremonies.

Women began voting in 1960 in Tonga and several have run for election but none, thus far, successfully. There are no political parties in Tonga, and com-

(Continued on page 106)



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DS
by David Smith

BEAUTY CHECKOUT

November 1

Who is a woman of a certain age?

Could she be a woman of any age beyond twenty? Or might it take her another twenty years to reach "a certain age" of forty? In any event, *a certain age* received a great deal of critical attention as it related to hair and makeup in one analytical fashion observer's comments on the recent ball spectaculars in Portugal, about which further documentation—pages 137-153. For instance: "Two young women who went to both balls wore long, simple hair at the Schlumberger party. For the later party, the Patiño ball, they changed to short, curled, brushed wigs. I must say they looked much more dazzling. Although they are both quite young, somewhere in their twenties, they may have reached a 'certain age' when long hair at a ball is no longer good." . . . She mused further. "Hair is really important at a ball. Mostly it's the head, face, and top of body one sees rather than the dress. (The necklace joined the hair at these balls as an ornament.) All the hairdressers in the world were there. Alexandre with two of his best assistants, Edouard and Frederic; two hairdressers from Carita, Christophe and Jean-Pierre; Laurent, a Carita star who opened his own salon a bit ago; Richard of Norbert in New York. There is no doubt that big hairdos were big at these balls. Usually a postiche was added to make the head look big, or the hair heavy —braids, anglaises, curls, all lacquered to the maximum, all away from the face disclosing the hairline, except for Audrey Hepburn. She and Albina du Boisrouvray had the only small heads at the parties, the latter's just braided in a chignon in back." . . . As for makeup, our seasoned reporter noted that pale mouth looked well only on very, very young girls. "Makeup was more subdued. Natural. Red of lip. Albina du Boisrouvray was very white with a red mouth and, in each corner of her eyes, a small diamond dot. Princess Ira Fürstenberg looked fantastic in almost chalk-white makeup, her eyes lined with very black eyeliner, her mouth deep pink. She did her own makeup, and laughingly said: 'It's very good for pictures, and I knew there would be many photographers about.' " . . . We sensed that for pallid mouths and long flings of casual hair we were getting too soon old, and too young smart. . . .

The bosom friend

"When they start asking young American women to burn their brassières and throw away their false eyelashes, then we say dissent in this country has gone too far." So spake Art Buchwald, righteously indignant after a recent protest skirmish. But from the sheer looks of things around, including the Portuguese balls, one gets the distinct impression that brassières are, if not for burning, to be with certain costumes occasionally dispensed with in favour of, at the very most, slips. Bodices with the filmy fit of a nylon stocking . . . airy fretworks of gold bullion and jewels . . . organdie about as dense as a midsummer mist. . . . Well. Clearly the moment's come when you have to exercise more than judgment. As does a knowing young creature of our acquaintance who does ravishingly well by a diaphanous piece of Rudi Gernreich inspiration. While you're drying after bath, she advises us, furl a 24" towel, hold it taut in front of you at waist height, and give a sharp backward jerk—as though reining a horse very fast. This brisk-and-bosomy little exercise she gleaned from Ana Maria Alba. From whom she also gleaned a glowing complement to the exercise: Ana Maria's Torsolina Body Creme, a matter rich in moisturizers and something called "activated hormone beta-Estradiol," which is, our young friend holds, a most constructive bosom friend. . . . (More Beauty Checkout, page 88.)


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BEAUTY CHECKOUT

November 1

Strong words on energy

"Energy creates energy—and we all have more energy than we've ever tapped." Strong words from a strong woman, whose own remarkable energy is reinforced by the strength of her personality. She leads the kind of strenuous professional and social life that exacts a constant output of energy, has this to say on its replenishment: "Energy stems from strength, as a tree from its roots. And strength comes in many ways—through touching something, through having seen something that gives one a point of view and an exhilaration; through fulfillment of one's responsibilities and working in an even stream. And it comes deeply from love fulfilled. . . . To gather strength is a well-known phrase, and to gather strength —from wherever one reaches—is to shed fatigue, a daily process. . . . Strength is very often demanded by the spirit in order to help one through an emotional crisis; it builds gradually and releases one. . . . From all of this comes energy, and energy is a thing that must be continually fed and demanded. The demand becomes an unconscious process for those who wish to live a complete existence and to give whatever is needed to maintain the standards they impose upon themselves—to achieve what they themselves demand of life.

Rest easy

It used to be, in Japan at least, that the only way a lady could save her coiffure overnight was to sleep on a wooden neckrest. Now there's an alternative: a satin pillow case. It's spreading like good news—from Rome to Council Bluffs. Putting our heads together, it would seem that satin's silkiness gives coiffure-destroying friction the slip, and certainly the feel of satin against cheek is pure luxury. In New York, order one from that hairsaver Enzo da Perugia.

How a natural beauty improves on nature

Sondra Locke is a natural beauty who had to disguise the fact for her first movie; she's tomboyish Mick Kelly in *The Heart Is a Lonely Hunter.* So much for make-down. Every natural beauty, especially an actress, knows that make*up* has its time and place. (To see Sondra in makeup mufti, turn to page 162.) Pale, fair-haired, she has a distinguishing porcelain fragility. Her delicate mouth and chiselled nose are almost eclipsed by enormous, changing-blue eyes which prompted her husband, actor Gordon Anderson, to remark when he first met her—he was eleven —"You remind me of Bambi." She says now, "My eyes are what's important. When they're right, the rest of me just sort of goes around them." What goes *on* them: several snips of feathery lash, liner to cover the lash-base, the finest wisp of blue liner trailed above, and a brushing of dark-grey shadow to hollow out the socket under the brow. She uses beige oil-based stage makeup and powder, with brown for shading. Says, "Stage makeup is fine for normal wear if you have the skin for it and choose the right shades. Most commercial shades have too much pink in them for the pale effect I work for." Her only special effect is a muted white stripe down the nose. Since makeup is all business with her, she keeps no little novelty props in her kit—"They're all perfectly utilitarian." Her long blond hair—quite simple, often slicked back with little romantic tendrils framing the face. To control sleekness, she sprays hair spray on a large ball of cotton, smooths finished surfaces, especially upward at the nape of the neck. Hugh Harrison, who did her hair for Vogue, said, "You don't need a lot of design for something that's simply and basically beautiful. A good example is children's hairstyles—and that's the quality Sondra has." She's a natural.

STAYING POWDER



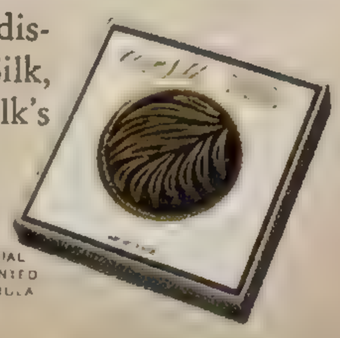
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We've got a secret*—that no other pressed powder has ever tumbled to—and that secret makes Corn Silk the stayingest powder you've ever seen. Corn Silk just keeps on keeping you looking great long after ordinary pressed powder lets your make-up go all melty and muddy.

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And of course, once you discover the marvels of Corn Silk, you'll be wild to try Corn Silk's sheer add-a-little-color liquid foundation and blusher.



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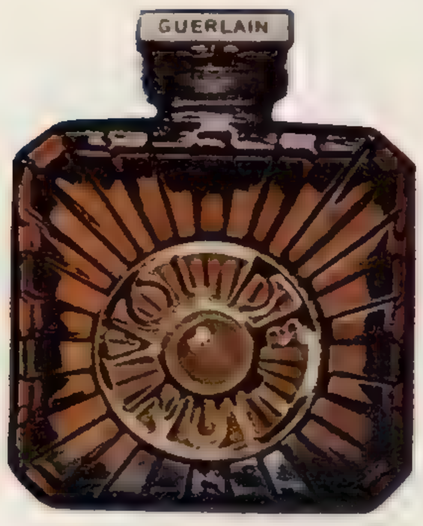
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King of Tonga

(Continued from page 84)

munism is totally unknown. Only England has a diplomatic representative in the person of a consul. Tonga has its own stamps, which, oddly enough, have no glue or perforations: They must be cut, one by one, from their sheets.

The aristocracy is composed of thirty-three nobles, or chiefs, whose titles, not transmissible to women, are invariably connected with the land fiefs which have existed for generations. Each title must be reconfirmed by the King at the moment of a new succession with a legal letter of appointment.

Although funerals of the nobles last ten days, the bodies are buried the day after death. After a one-year period of mourning, the festivities begin in honour of the accession of the new chief. At these feasts the King is always the honoured guest and attends them, as protocol demands, barefooted.

Aristocrats rarely marry outside their circle, for this is frowned upon even by the lower classes. There is no order of precedence in the nobility except by age, and at banquets members of the royal family are always served separately at a special table. Not only are the gentlemen and ladies-in-waiting to Their Majesties relatives of theirs but also the household help. To serve the King of Tonga in any capacity is deemed an honour and a privilege.

Tupou IV has four permanent attendants, and any citizen desiring an audience with the sovereign must apply to one of them and explain his reasons. Women do not curtsy to royalty in the South Seas. The nobles greet Their Majesties by kissing them very formally on the cheeks; and the population, by kissing their hands.

The income of the aristocratic clans, which comes exclusively from their lands, has been greatly reduced. A law passed in 1875 allows any Tongan upon his sixteenth birthday to apply for eight and one-quarter acres from the landholder, be it the Crown or a chief. If this parcel is not rented already, the owner is forced to comply, and the citizen takes possession of the acreage for life after having paid the registration and surveying fees.

Estate owners are naturally dissatisfied because, owing to the recent population explosion, they are only allowed to keep for their own use sixty acres, and the payment they receive for the rental is nominal.

"We are faced with an impasse," His Majesty said, "for in this last decade the population has increased one third, and, even by reducing the eight and one-quarter acres per person, there simply is not enough land to go around.

"The answer lies in the expansion to other isles, but this presents endless complications and a great expense of capital we do not have. Some of these islands have little or no water, and then there is the serious problem of transportation. There are not enough boats, and acquiring a fleet to keep communications open in the archipelago represents an enormous drain on our economy. In the meantime we have started an intense campaign for birth control."

On the sovereign's estate, Kavaui—the largest of any in his kingdom—yams, taros, lettuce, corn, tomatoes, bananas, and coconuts are grown as well as mulberry trees. His Majesty makes weekly inspections in a special automobile created for him with an International Harvester motor, a four-wheel drive, and the chassis of a truck. In town he uses a black Cadillac, easily recognizable since it has no plate. The King does not drive; but the Queen, who does, has an Austin. The latter has no number either, but the royal crown is visible on its doors.

Queen Haleaevalu Mata'aho, eight years younger than her husband, is a chief's daughter who was granted royal status by Queen Salote on the day of her marriage. A handsome woman, with blue-black hair worn very severely and slanting eyes, she is not exactly petite by usual standards; but when she stands next to the King, she looks fragile. The eldest of their four children, Tupou To-A, the Crown

(Continued on page 110)



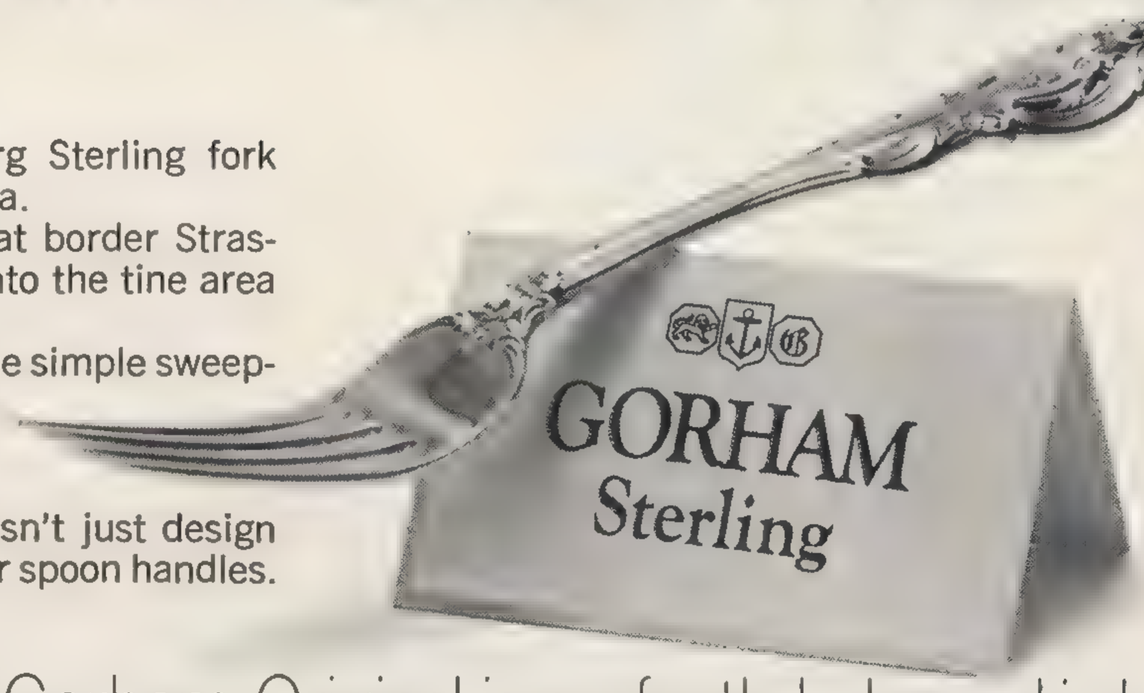
How come some Gorham designs extend down into the tine area and some don't?

Compare the Strasbourg Sterling fork shown above with Rose Tiara.

The series of scrolls that border Strasbourg must flow naturally into the tine area to unify the design.

In Rose Tiara Sterling, the simple sweeping lines of the design blend perfectly with the smooth shape of the tine area.

That's why Gorham doesn't just design fork handles, knife handles or spoon handles.



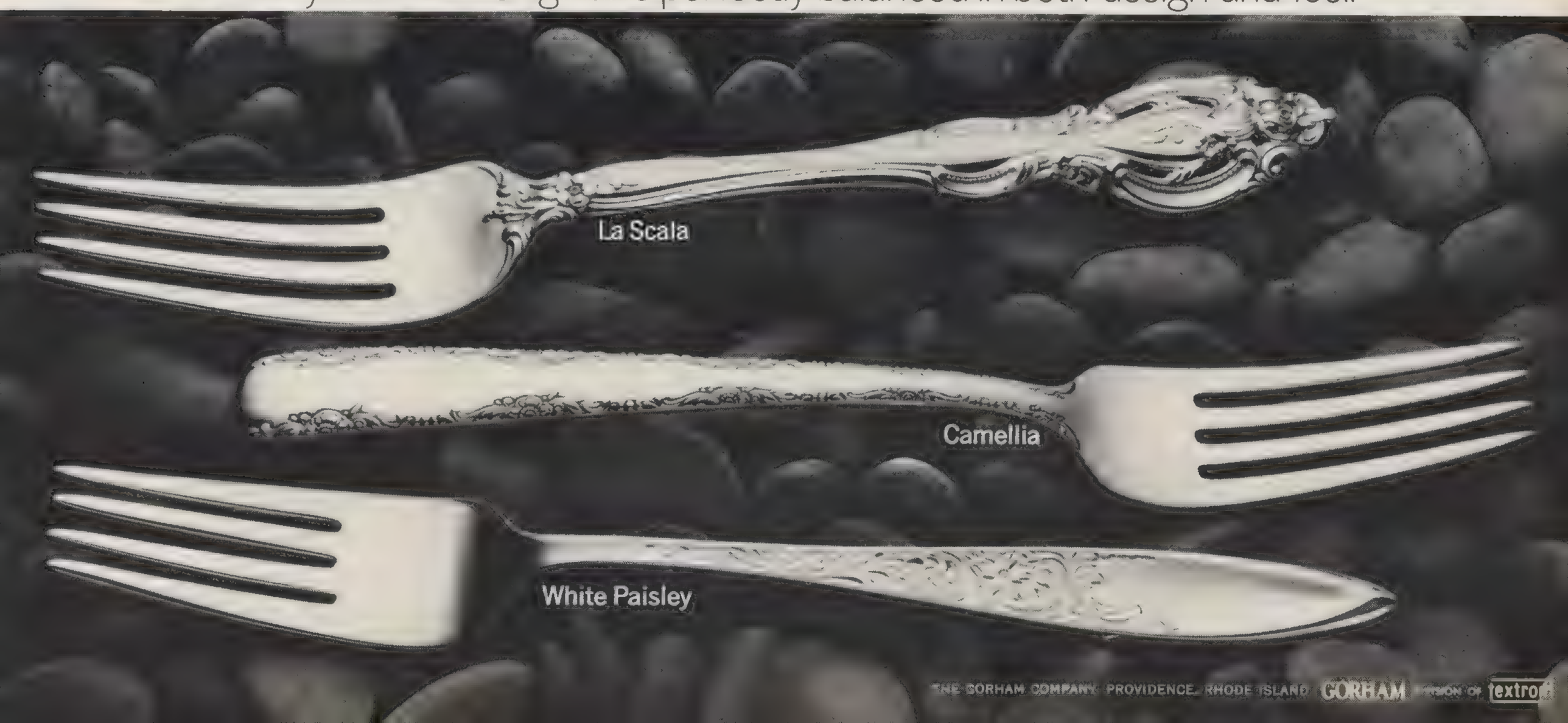
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les Boîtes de nuit du "tout Paris"

La Chope des Puces 122, rue des Rosiers. Slum with the Flea Market gypsies; everyone you want to know does. Twenty-one PIERRE BALMAIN *4, rue Balzac. Hangout of the very rich, very beautiful, very young. Régine 124, blvd. du Montparnasse, and Castel 15, rue Princesse. The twin Valhallas of the Left Bank.*

Manufactures de textiles

Paris showrooms for the well-known wholesale houses: Moreau 49, ave. de l'Opéra—wool. Racine 18, Place de la Madeleine—jersey. And for exquisite silks—Abraham 9, Fbg. St.-Honoré, Bianchini LOUIS FERAUD *Ferier 24-bis, ave. de l'Opéra. The center of the French textile industry is Lyon. Air France flies there daily from New York. Any Air France Welcome Service can help you with information, reservations, even arrangements for secretaries, translators and a chauffeur to meet you when you arrive.*

Vocabulaire

alligator pumps: escarpins en croco
beaded dress: robe perlée
cut velvet: velours ciselé
in style: dans le vent
little nothing: un petit rien
on the bias: de biais
sample: échantillon
silk lining: doublé soie
wholesale: vente en gros
she wears Vuitton underwear: elle s'habille en sous-vêtements Vuitton

le Prêt-à-porter

JACQUES HEIM *Pick up a little drop-dead dress for that niece who thinks she's Penelope Tree. Left Bank boutiques are all frenzy and kinetics, huddled along the rue de Sèvres: Dorothée-bis (no. 39), Debs (41)—the blvd. St.-Germain:* GUY LAROCHE COUTURE *Eva (121), La Gaminerie (137)—and the rue St.-André-des-Arts: Chipie (27), Gudule (72). Back home on the Right Bank, rue Tronchet says it all:*



Madd (no. 20), Miss Elle (30), Vog (34). For beautiful copies, beautifully made, of Féraud designs, drop in at la Mercerie de Justine 88, Fbg. St.-Honoré.

GIVENCHY

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Pierre CARDIN

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PHILIPPE VENET

les Hôtels chics

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Lancaster 7, rue de Berri. Paris court of Elizabeth and Richard.

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Quaker Lace Company
Philadelphia

King of Tonga

(Continued from page 106)

Prince, is six feet three like his father and is currently attending the Royal Military Academy in England after completing his studies in Switzerland. Two others, a girl and a boy, are at school in New Zealand, returning home once a year for the long Christmas holiday. The youngest, nine years old, is with his parents.

"He will stay with us," the King said, "until one of the others returns home. My wife and I insist on keeping at least one of the children with us, for it is terribly lonely without them." Once a week Their Majesties have a private screening of a motion picture, but the day is chosen by their young son. "It all depends on his home work," the Queen said to me at the audience she granted me. "He has a marked sense of responsibility. We send him to a public school, and he knows he must do well and be an example to all the others."

Their Majesties tour the capitals of the other islands at least once a year and then, if a special occasion demands it, make a special trip. They also have a residence on Ha'apai island, where they spend a few weeks every year.

In Houston, Texas, some years ago, the Queen became interested in the Hammond organ and took lessons. She had two organs sent home and practises every day. Her husband learned to play the instruments, too, so that in the evening they often have musical sessions together.

Kauvai, situated twelve miles from the capital, is the King's farm and private residence. The bungalows were built when he was Crown Prince; but after Queen Salote's demise, he preferred to continue living there and using the royal palace for offices and receptions. Airy and spacious, the main cottage has a large drawing room, a dining room, and a study. Not only are the Hammond organs in evidence but also a piano and many books.

Tongan mats, made either of straw or shells, are everywhere on the floors and on the walls. The fascinating ceilings reveal the ingenuity of the local architects. The timber beams, painted white, are not nailed together but held with *sennit,* a strong fibre made of coconut. The air filtres through the roof, which, to the non-professional eye, looks as if made of straw. One learns it is, instead, made of sugar cane.

When the rulers entertain at a *kaime'akai,* the Tongan version of the Hawaiian *luau,* they do so on the Kauvai lawn. An open straw hut is constructed overnight, and guests sit on mats placed on the ground. Coconut leaves cover the trays, twelve yards long, bearing the roasted pigs, chickens, crabs, and yams.

Sometimes there is dancing. The local *laka-laka* is similar to the hula, but there is far less wiggling and shaking of the hips. Island tunes are exceedingly melodious and the voices pure and on key. Natives here dance frequently to the accompaniment of a choir rather than an orchestra. The official instrument is the nose-flute, made of bamboo, and the royal family's court quartet plays at galas.

Tongans are still talking—and will do so for a long time to come—about the one-week coronation celebrations for their King. This was their first coronation in half a century (Salote had been crowned in 1918), and consequently, many Tongans had never attended one. Thirty-five thousand came not only from the various islands of the kingdom but from others, including Fiji and New Zealand.

The majority of visitors had to sleep out of doors since every available bed was engaged. On the great day, the rulers appeared in red velvet capes trimmed with ermine and wore with great dignity the golden crowns blazing with the emblem of the cross. The cross appeared also on many of the tunics worn by their subjects, for the sovereign of Tonga is, above all, monarch by the grace of God. "The reason our royal family is so fine and good," a shopkeeper told me, "is that it is guided by God." And no greater compliment could be bestowed upon the dynasty leading the destinies of these truly Friendly Islands.



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VOGUE'S NOTEBOOK

The Portuguese party-opener party of the Duque and Duquesa de Cadaval



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JACK NISBERG

The admired Portuguese Duque de Cadaval and his enchanting French wife raced from France to give for one hundred friends a party-opener party in the week of the great balls (see page 137 and on). For many of the guests their first gulp of Portugal, the evening was deliciously *à la portugaise* and buoyantly informal—women in short dresses, pants, palazzo pyjamas; men in turtlenecks or shirts with scarfs at the neck. On Guincho Beach at the Muchaxo Restaurant with its bright tile murals and moon-struck ocean rollers crashing outside the windows, guests tried the range of Portuguese shellfish, chicken with the peppery herb piripiri, and Portuguese wines and cheeses. In a week of mounting splendour this was a great way to get ready, set, and to go—on, later, to *the* dance spot Van Gogh Gogh. 1. Mlle. Laurence de Rose, Vicomte de Ribes, Doña France de Rose de Davila, Vicomtesse de Ribes, Don Francisco Davila-Armero, Mlle. Nelly de Rothschild. 2. Duquesa de Cadaval, Mrs. Henry Ford, II. 3. Mrs. Graham D. Mattison, Baron Alexis de Rédé. 4. Mme. Antenor Patiño, Princesse Ghislaine de Polignac. 5. Duque and Duquesa de Cadaval. 6. Mr. Vincente Minnelli, Mrs. Iva S. V.-Patcévitch. 7. Donna Gaea Pallavicini, Comte Henri du Chastel de la Howarderie, Mrs. Rodman de Heeren, Mr. Anthony Pawson. 8. M. Philippe Venet, Capucine, H. E. Comte François de Rose. 9. Comtesse Mercedes de Bendern, Mr. Graham D. Mattison.



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MILA SCHÖN FOR MARTHA

THE Martha LOOK

PALM BEACH NEW YORK BAL HARBOUR

VOGUE'S

The young look, the young beat at a party for Miss Mary Victoria Leiter in Newport



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Ruffles, capes, shining hair—brushed to the waist for girls, to the shoulders for boys—that was the young party look, at its freshest, gayest this season at the dance given in Newport, Rhode Island, by Mrs. Marion Oates Leiter at her enchanting white cottage for her daughter, Mary Victoria. In a striped tent luscious with the smell of the red roses heaped in bowls on rose-red tablecloths, four hundred guests danced up a frenzy to the plunging beat of the New York Rock & Roll Ensemble as well as to the smoothie sound of Meyer Davis. (The song of the evening: "This Guy's in Love with You.")

One chum brought Victoria a monster sunflower he had been growing for her all summer, and another chum flew in from Lau-



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NOTEBOOK



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sanne. It was that kind of party, good before started. One of the goods: before the dance, a chowder dinner given by Mr. Barclay Warburton for his daughter Minnie at his pub, Black Pearl, on the harbour front. 1. The party tent. 2. Miss Mary Victoria Leiter, Mr. George Butler. 3. Mr. John Drexel, III, Mr. Fitzhugh Green, Mrs. Leiter. 4. Miss Mishell Blake, Mr. Kelvin Cox Vanderlip. 5. Miss Dallas Pell, Mr. William Strachen, Mr. Dante Sassi. 6. Mrs. Charles van Pelt with her daughter Miss Abby van Pelt. 7. Miss Lucy Perrin Moorhead, Mr. Garrison Trudeau. 8. Miss Debbie Hamilton, Mr. Tom Wilson. 9. Miss Minnie Warburton, with her father Mr. Barclay Warburton. 10. Mr. Geoffrey McDonald, Miss Hilary Roche. 11. Mr. and Mrs. Derek Bush. 12. Mr. Stephen Schlesinger, Mrs. George Plimpton.



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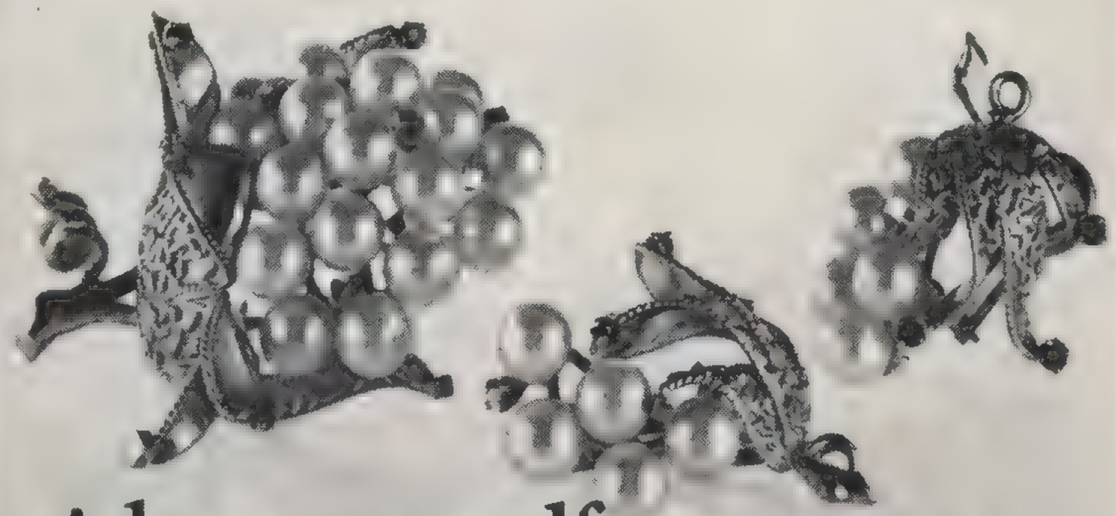
11



12

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VOGUE'S SPOTLIGHT

Movies

BY ARTHUR SCHLESINGER, JR.

Star!, "very close to justice"

Other actresses were more beautiful than Gertrude Lawrence, or had better singing voices, or greater dramatic range. But few have left, for my generation, such magical memories. I first saw her in *Nymph Errant*, a C. B. Cochran show with a Cole Porter score, at the Adelphi in London. It was—could it really have been?—thirty-four years ago. I was sixteen, and I still recall the curious enchantment of her performance. She died in 1952, and I suppose little is more unprofitable than exhorting the young about actresses they can no longer see. I can only say that Gertrude Lawrence was a rare one. She seemed invincibly sophisticated, but at the same time guyed her own sophistication. Her manner was infinitely romantic, but a mocking, satiric, sorrowful gaiety lurked behind every expression and every movement. Her "I love you" was the most subtly ambivalent of statements.

One shuddered to hear that *The Sound of Music* crowd—Robert Wise as director, Saul Chaplin as producer, Julie Andrews as star—had picked on this witty, spirited, stylish lady as the subject for their next bonanza after that ghastly saga of the Trapp family. The movies have given us too many feeble cinematic imitations of vivid players. It seemed preposterous to plunge Gertrude Lawrence, of all people, into a bath of lushly photographed and orchestrated saccharinity.

It is a pleasure to report that, whatever the mediocrities of the film, Julie Andrews has done something very close to justice to Miss Lawrence. Hers is a brilliant, indeed a stunning, performance. Liberated from the Trapps and Mary Poppins, she shows herself no longer the Mary Martin of the movies but astute, complex, and even sexy. She not only revives the astringencies she displayed long ago in *My Fair Lady* and *The Americanization of Emily* but re-creates to an extraordinary degree the flair, excitement, and even physical appearance of Gertrude Lawrence.

Otherwise *Star!* is a routine, overblown musical, filled with the familiar stereotypes and falsities. Miss Lawrence, according to William Fairchild's implacably banal screenplay, traversed the same old course which every backstage beauty has gone through in every backstage film anyone has ever seen. It is an anthology of clichés, filled with such lines as: "I want everything to last—all the excitement—all the good things."

It is sad to think that Robert Wise, who worked on *Citizen Kane* and *The Magnificent Ambersons* and as late as 1961 brought a certain visual tension to *West Side Story*, should have become such a hack. One finds it hard to believe in anything in *Star!*, apart from Julie Andrews. The private moments are straight out of the Sunday supplement; the alleged re-enactments of great moments in musical comedy lack all plausibility; and the gay parties, as reproduced in the film, must have been among the most appalling in history.

Noël Coward, stiffly impersonated by Daniel Massey, is passable at the piano but all wrong when he attempts a scene from *Private Lives*. Richard Aldrich, who, for all I know, is a pleasant and unassuming man, comes off—evidently with his own permission—as a character of notable charmlessness and complacency. Even history is garbled: *Charlot's Revue* arrives in New York in 1924 without Beatrice Lillie.

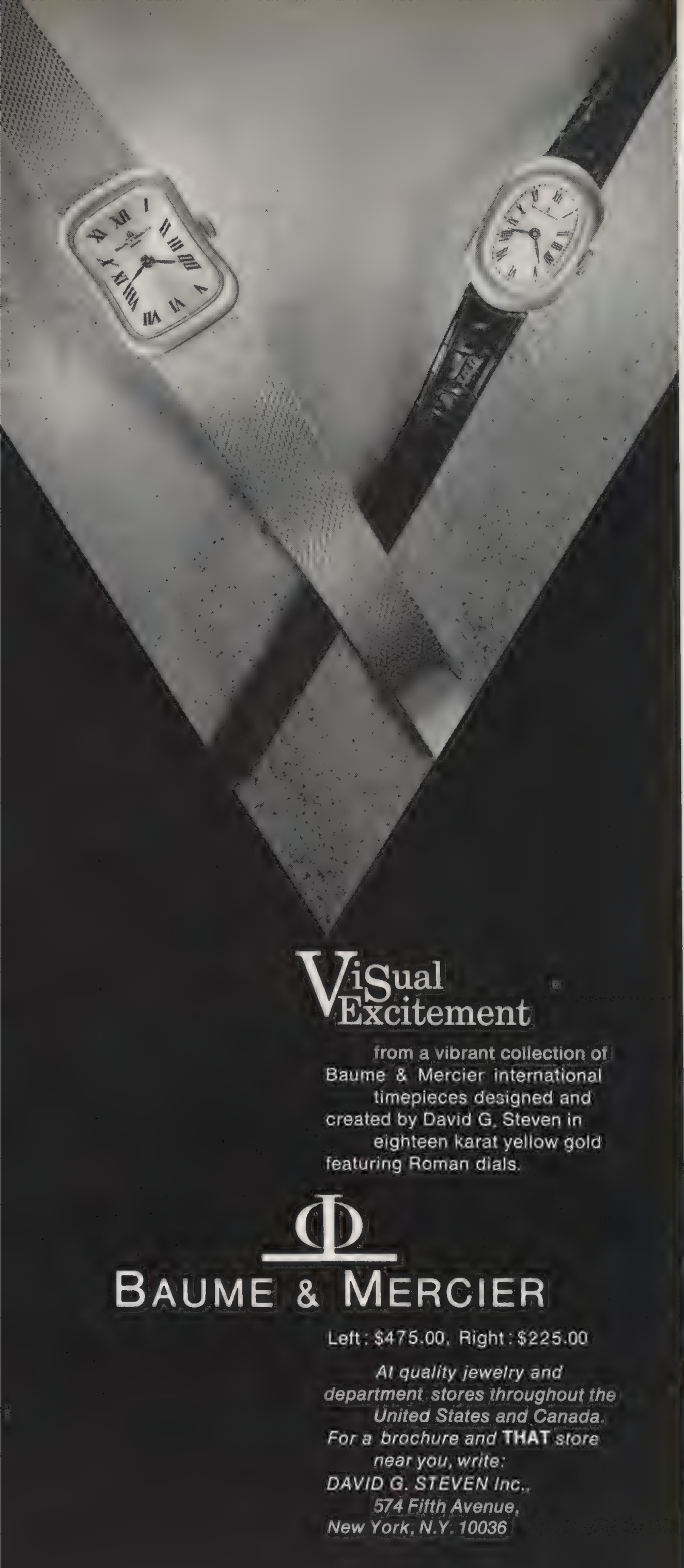
Forget it, though. Gertrude Lawrence was marvellous, and so is Julie Andrews.



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VOGUE'S SPOTLIGHT

Art

BY BARBARA ROSE

John Graham, "enigmatic . . . crucial"

When John Graham died in 1961 at eighty, he was known only to a handful of cognoscenti. A brilliant, eccentric Russian émigré who filled his East Hampton house with exotic bibelots and occult literature, he is one of the most enigmatic as well as one of the most crucial figures in the history of American art. For, along with Hofmann, Albers, and Mondrian, Graham was one of the main channels through which the mainstream of European modernism flowed into the United States.

John Graham's friendships with Gorky, de Kooning, and Pollock changed their art, because Graham was able to help them understand Picasso before many Europeans, let alone provincial Americans, could fully assimilate the implications of late Cubism. All the stranger, then, that Graham, who had been the first to recognize Pollock as a great artist and an advanced modernist when *retardataire* American Scene painting dominated the stage, should have turned against Picasso to become a figurative painter. Instead of becoming an action painter like his young friends, Graham withdrew into mysticism, renouncing Cubism for the graceful line of Poussin and Ingres.

These late paintings done by Graham in the forties and fifties of languid androgynous ladies in Renaissance costumes or keen-eyed men with Mephistophelian moustaches that must be self-portraits are, unfortunately, all the work included in the present exhibition at the Museum of Modern Art in New York. Welcome as the opportunity to view Graham's work is, one would still like to see a full-scale retrospective—not only because of the historical importance of Graham's Cubist paintings but because of their genuine quality. It is true, of course, that even such a retrospective would be limited since Graham spent so much of his time theorizing and collecting *objets d'art* that he understandably had little time left for painting.

Graham's fascinating book *System and Dialectics of Art,* published in 1937, is an important historical document, too. It tells us that certain Surrealist ideas reached America before the Surrealists themselves arrived. For example, Graham claimed that the artist has to unite at one and the same time three elements: thought, feeling, and automatic "écriture." From the context of these remarks we know Graham at least was acquainted with the notion of automatism before the Surrealists debarked here in the forties. This knowledge alone should cause us to revise our ideas about the relationship of the New York School to European art.

Why Graham became a painter of obsessional images rather than an Abstract Expressionist is a psychological question. Although we do not know the nature of his personal crisis, we have its fruits: women with wounds in their throats, bulging eyeballs focused inwards (as in yoga exercises for concentration, which apparently interested Graham). These aristocratic ladies are strangely compelling, the curved arabesques of their silhouettes winding and re-winding, creating a hypnotic rhythm from which the eye has difficulty in disengaging itself. Graham's bizarre images are testimony of the power of intense personal feeling to provide an authentic experience, even if that experience is entirely out of step with the time.



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VOGUE'S SPOTLIGHT

Theatre

BY ANTHONY WEST

Lovers and Other Strangers, "one laughs"

Lovers and Other Strangers is a curious mélange of vulgarity and intelligence, of good and bad acting, and of television and theatre that is given a kind of unity by being very funny in its coarse and lowbrow way most of the time. The bill is made up of sketches concerned with sexual tensions as they arise among some very broadly caricatured average-American types—that desperately self-conscious Jewish girl who has read *Sex and the Single Girl*, that Italian-American with old-country ideas who sent his son to college, that middle-class square who wears a Nehru jacket and beads for the party given to celebrate the twentieth anniversary of his wedding, that insecure supersalesman who wants to go to sleep when his aggressively demanding wife doesn't.

From all this nothing good might be expected to come, but the authors of the various playlets in which these puppets do their stuff have a very good ear for the absurd things people say when they are uneasy about sex and each other: Charles Grodin, the director, is good at organizing comic action; and Zohra Lampert, Mariclare Costello, and Richard Castellano are first-rate comedians. As a result. the mediocre material is transformed into something fresh, lively, and amusing, for the moment at any rate, and one laughs.

The Man in the Glass Booth, "silly"

No transformations whatever occur in the course of the performance of *The Man in the Glass Booth*, a dismally silly suspense play by the British writer and actor Robert Shaw dedicated to the thesis that Germany's Jews would have loved Hitler if he had but loved them: a notion belonging to the Bergsonian category of the *questions qui ne se posent pas*. At the outset Shaw produces the makings of a very promising black comedy about a New York Jewish real-estate man who gets his kicks by pretending to be a Nazi war criminal on the run, but before long this concept is dropped in favour of a barrel of mush about atonement. The real-estate man turns out to be a survivor of the German concentration camps who is planning to assume the burden of guilt of the entire German people and to accomplish their redemption by standing trial and being executed after permitting himself to be kidnapped and carried off to Israel under his false identity as an ex-Nazi. So the first act, having dwindled from black comedy into third-rate Ian Fleming, is followed by a travesty of the Eichmann trial.

Donald Pleasence, admittedly handicapped by a part that doesn't make any kind of sense, gives a performance of dazzling insincerity as the would-be redeemer, but the rest of the cast seems to be numbed by a lively sense that they are engaged in an indecent trivialization of a great tragedy.

Noël Coward's Sweet Potato, "little bits"

Noël Coward's Sweet Potato is billed as a musical but it is really what used to be called a revue, a string of small jokes, tiny sketches, brief scraps of dancing, little bits of songs, and even recitations, consisting of a reprise of most of the lighter side of "the master's" career. It is all very much pre-Beatle, a trifle too pale and worn really to measure up these days.

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VOGUE'S SPOTLIGHT

Pop Music

BY RICHARD GOLDSTEIN

Ravi Shankar, "grace undiminished"

Nothing is quite as depressing as an empty house at Lincoln Center. The place was built to be bustling—like a supermarket or a jetport. Yet, here was Ravi Shankar, master of the sitar and undisputed guru of the pop masses, facing a sparse, restless audience in the teakwood bowl of Philharmonic Hall. Where were those beautiful lads and lasses, with their bell-bottom ecstasy?

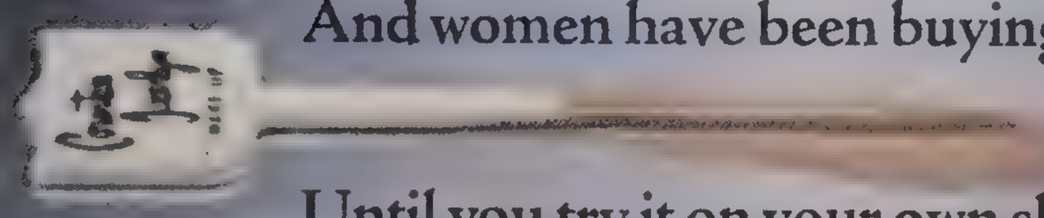
Perhaps they were in the Himalaya, practising transcendental vegetation with the nation's latest show-biz savant. At any rate, they had discarded Ravi Shankar like used chewing gum. But he refuses to be retired. He holds forth at recitals with the same wry laughter in his eyes. He still refuses to allow his audience the privilege of condescension (I shall never forget the press conference at which he patiently explained that Western—not Indian—music was primitive). And he plays with a grace undiminished by the mere threat of an empty house.

This season, at a rigorous five-day festival, Ravi Shankar introduced the largest ensemble of Indian musicians ever to play before an American audience. Devotees of classical raga (a northern India form) were stunned by the flailing rhythms of the south. Though many in that crowd seemed familiar with the tabla and tamboura—drum and drone instruments that usually accompany the sitar—few had ever heard the shenai (oboe), sarod (lute), or santir (a complicated instrument which is played by striking 116 strings with small, curved sticks). The sound of the santir—as created by a brilliant young musician named Shivkumar Sharma—is a cross between a harpsichord and a music box, delicate, yet incredibly virile.

The concert I saw ended with a Ravi Shankar composition played by the entire ensemble. The maestro called it "Two Flavours (or Colours)" for its auspicious weaving together of classical and folk themes. As a Westerner brought up on *Gunga Din* and matured on Nehru jackets, I shan't attempt to evaluate the nuances of Shankar's technique, but this piece seemed to burst with the kind of inner vitality that transcends all conventions, except delight. And these audiences were clearly delighted. They had been exposed to something very old that seemed very new, and that is perhaps the greatest pleasure art can provide. Their enthusiasm more than compensated for their numbers, and Ravi Shankar—who knows by now that the pop holocaust is as fickle as it is intense—seemed gratified.

When Ravi Shankar first visited America years ago, Indian music was something we nibbled at; before he leaves, we may all be savouring it as an essential part of existence. Because our attitude is still in transition, Ravi Shankar has grimaced his way through raga-rock and the electric sitar. He winces but keeps his cool when audiences give him a standing ovation for tuning up. His sense of irony has stood him in good stead. Anyone who has seen his culture reduced to the level of a promotion campaign for raga-buckle boots must retain a cultivated sense of the absurd.

But Ravi Shankar has survived by recognizing even his own immense popularity as a by-product of the Orientalization of Western culture. Since he is half musician and half missionary, he is determined to solidify that liasion. It won't be the first time we have treated a prophet as a superstar.



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Touch that stick. Then your face.

From here on, we think you'll be astonished. By how much that one finger-touch covers. By the way it seems to slip itself over your face.

You've heard of velvet complexions. Now we think you'll see one. Your own. With just enough clean shimmer left on the surface so this newly-made-up patch of your skin seems unobscured by any makeup at all.

At this point, we think you'll want to claim your own bottle at once, take off the rest of your makeup, and do your whole face over right, then and there.

But if you're not quite sure, just very tempted, wait. Look again hours later. See if you still feel you can afford to live without this lovely stuff.

We'll take that chance. After all, even if you never buy it, all we'll have lost is some time and a smidge of our makeup.

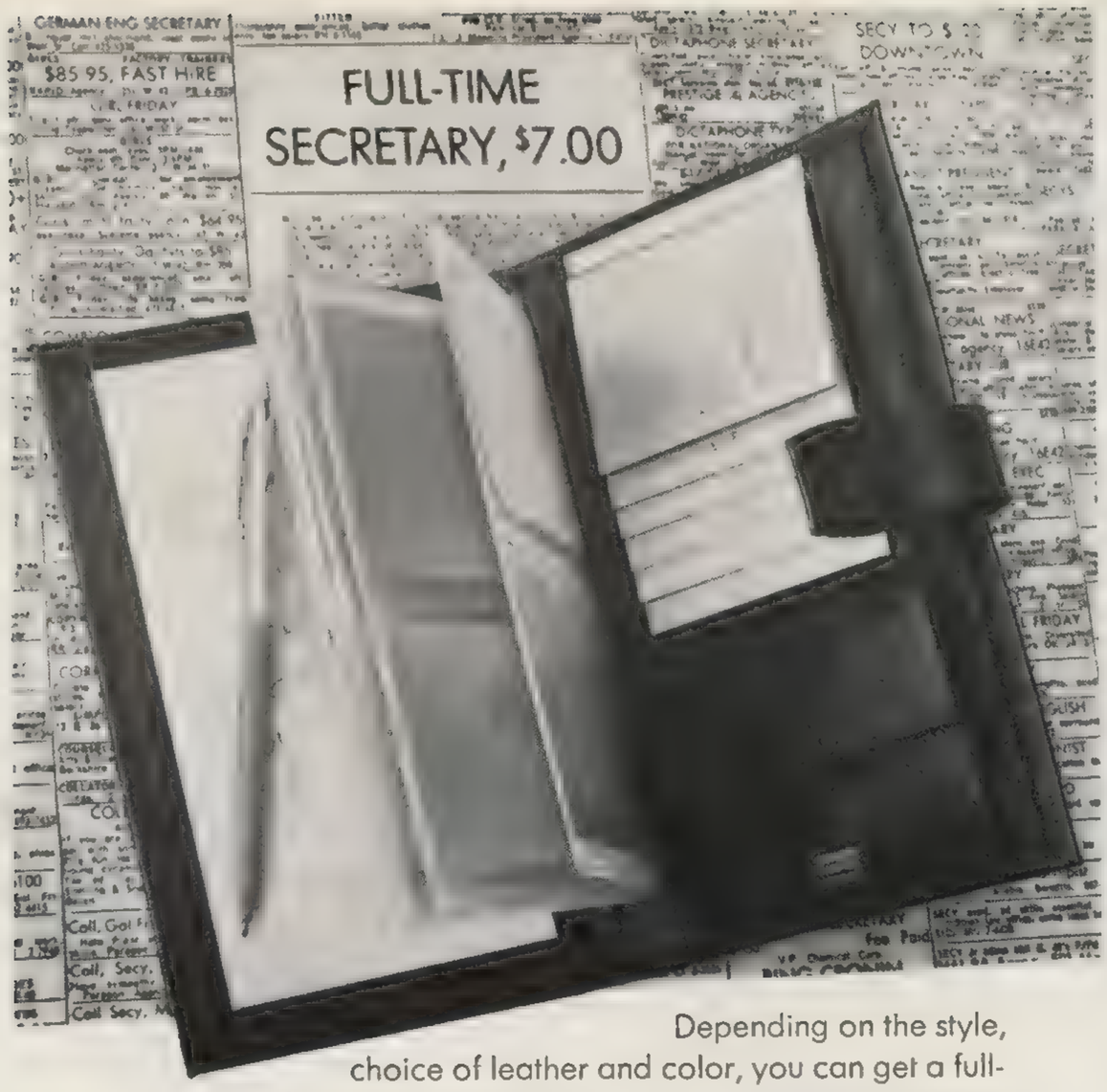
But, if you never try it, you may never find your best face.

Alexandra de Markoff



Available at all Saks Fifth Avenue stores.

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Depending on the style, choice of leather and color, you can get a full-time Secretary for $5.00 - $9.00. And only Princess Gardner can make an offer like that. The Ladies Secretary with room for addresses, 24 pictures and/or credit cards, coins, bills, a pen and note paper, and more is a must for every career-minded gal. Employ the full-time Secretary today and cut your organizing time in half.

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VOGUE'S SPOTLIGHT

Movies

BY BARBARA LONG

Funny Girl, "*self-indulgent*"

Decadently over-ripe and rich with ravaged faces, the Judy Garland-James Mason version of *A Star Is Born* remains the most unguardedly revealing, most genuinely moving Hollywood treatment of that old show-business preoccupation: destructive love between a winner-wife and a loser-husband. Fanny Brice was a tortured woman; *Funny Girl,* a guess. The token scenes are there: the first time someone addresses Nick Arnstein as Mr. Brice; the dramatic moment when Fanny Brice reminds reporters that her name is Mrs. Arnstein. James Mason's Norman Main was a brilliantly realized character, fully aware of his self-destructiveness and grateful even for that knowledge. Arnstein, a professional gambler and equally complex man who probably never played a deck so thoughtlessly stacked against him as this movie, never stood a chance to compete.

Omar Sharif does bring some interesting touches to the potentially cardboard Broadway-musical seducer and eventual husband of a very vulnerable and very talented girl. With dark dignity and intelligent eyes, Sharif's Arnstein implies early recognition of that special doom reserved for men loved and needed by driven women. Sharif plays one especially good scene: With Fanny Brice already in her ascendancy and his excuse for failing now firmly established, Arnstein sits down to a serious-stakes poker game, hoping to end his run of bad luck. Director William Wyler, Sharif, and Gerald Mohr, a quietly exciting supporting actor as Arnstein's friend Branca, pull off the one male statement in an otherwise overwhelming celebration of Woman—*her* clothes, *her* furnishings, *her* mother, *her* man. Wyler zeroes in and isolates Arnstein's steamy deterioration as he holds a winning hand but can't bring himself to call another man's bluff. Arnstein and Branca exchange glances. One is startled into awareness of all the times men must be terrified when they smooth the ruffles at their cuffs, smile, and shove their piles of chips across the table.

Celebration not just of Woman but of one woman in particular, *Funny Girl* may be considered the first 8.8-million-dollar Barbra Streisand Special. Working with a weak book, a spotty Styne-Merrill score, and a big, untried star, Wyler and producer Ray Stark let nothing and nobody get in her way. Specials are self-indulgent by nature, and this one is self-indulgent from the opening setup of a movie-length flashback to all the shots of Barbra Streisand's face held too long, to about forty-five minutes that need cutting. Barbra Streisand delivers, though. Enormously talented, a pretty girl warmly voluptuous in Irene Sharaff's dresses, an intuitive actress doing wonderful things with her hands and elbows and knees, she knows exactly what she wants and goes after it. Musicals never get bigger or better than the first hour of *Funny Girl,* particularly the big First-Break Scene: Barbra roller-skating madly along with Keeney's Oriental Palace chorus line, clumsily knocking down the other girls, coming back to do an encore, and skating like a sly minx. Everything else—her charming triumphs over Walter Pidgeon's stodgy Flo Ziegfeld; her zany pregnant-bride number in the *Follies;* her self-deprecating wonder at finding herself among all those bosomy beauties; her tender appreciation of being deflowered by Arnstein in a silly restaurant private parlour; her "Don't Rain On My Parade" . . . all bonuses. She can't bring off "My Man" yet. That song has something to do with ravaged faces.



① Mrs. Violet Anderson claims to have smoked her first cigarette on May 19, 1910...in the attic of her grandfather's farmhouse. ② Cynthia Irene Bell smoked her first cigarette behind the old barn out back on Jan. 4, 1912. It was cold. ③ Myrna F. Phillips confesses she smoked March 4 or 5, 1911, out in the country, where only a squirrel and a bird could see her. The others offered "no comment." You've come a long way. Now there's a new slim filter-cigarette that's all your own.



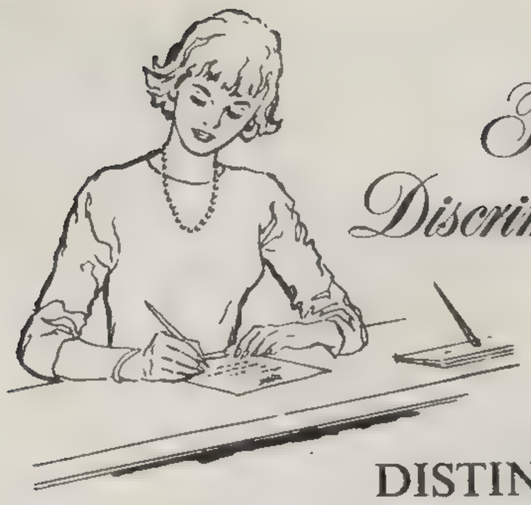
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PHOTO EMMA GENE HALL

VOGUE'S SPOTLIGHT

THE Underground

BY JOHN GRUEN

Iris, "*dynamic change*"

Mirrors are obviously not enough. The question of visual self-appraisal is being answered through electronic means, manufactured to order, and placed inside the home. Recently Les Levine, an artist, constructed an object, "Iris," commissioned specifically by a rich Philadelphia couple who are art collectors. The couple has said that Iris will not be shown publicly.

In effect, Iris is a giant cybernetic eye which sees, sorts out what it has seen, and then projects the images it has digested. The "seeing" is done by three television cameras located in the centre of Iris's seven-and-a-half-foot-high, five-foot-wide façade. The sorting and "thinking" are accomplished by its temperature-controlled "memory." The results of this process are shown on six television monitors that are encased within Iris's bronze plastic exterior. The monitors are arranged vertically in pairs and covered with vacuum-formed bubbles of green, red, orange, blue, and violet acrylic.

People entering Iris's range of vision will see their images projected on the six monitors, but the images will not be alike since Iris's multiple vision varies. Iris's "memory" system projects close-up views as well as far-off views. Thus a variety of images of the same person emerges. Levine claims that Iris only really becomes a work of art when it is seen and sees. He feels that in this way the spectator and the object become partners in the creation of a work of art. "Rather than existing as an art object, Iris is an art creator," said Levine. "This particular kind of participation, in which you are constantly confronted with your image and your reaction to your image, is particularly vital today. Hopefully the spectator becomes aware of and gains insight into the power of his own image.

"Iris is a sort of soft-ware superstar," added Levine. "It will never be a dead object as traditional painting and sculpture are. Possessed with an active energy and personality of its own, Iris will change with its owners. This possibility of dynamic change is a requirement for good art."

The implications of Iris make the mind reel. Volitional self-scrutiny through electronic means takes the contemplation-of-one's-navel syndrome several steps further. It is as if the ego were isolated, then multiplied sixfold to encompass the six screens of Iris. And it does more. A silent, ever-reflective "spy" in the house might easily give rise to a higher degree of the paranoia that potentially exists within us all.

Iris is related more to a Frankenstein invention than to a work of art. There is something quite diabolical about it—a kind of closed-circuit monster that invades one's privacy, transcribing it with the kind of precision that robs any private gesture of its essential ambiguity and unconsciousness. Self-observation, as prescribed by Iris, could be a real depressant.

Iris brings up one more question. Is observation, in itself, art? Iris is nothing more than an elaborately computerized seeing machine. The fact that it records what it sees does not necessarily mean that what it sees is in any way related to an art experience. Conversely, those who see themselves projected on Iris's multiple screens—unless they consider their very persons *the* consummate art experience—can not view Iris as anything more than a megalomaniac's all-star home entertainment centre.

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VOGUE'S DECORATING FINDS AND IDEAS FOR

FASHIONS IN LIVING

Albrizzi-U.S.

Albrizzi, a young London shop with new branches in Rome and New York, is where chic people of all ages seem to find the *very* thing for their own or friends' houses . . . a look that, until now, they couldn't know they wanted. For, in pooling their talents to develop Albrizzi, partners Alexander Albrizzi, an Italian; Tony Cloughley, English, and Alain Larivière, French; created a look so now, so right, that one bit of it updates any existing décor and all together it becomes trendsetting.



SUSAN WOOD

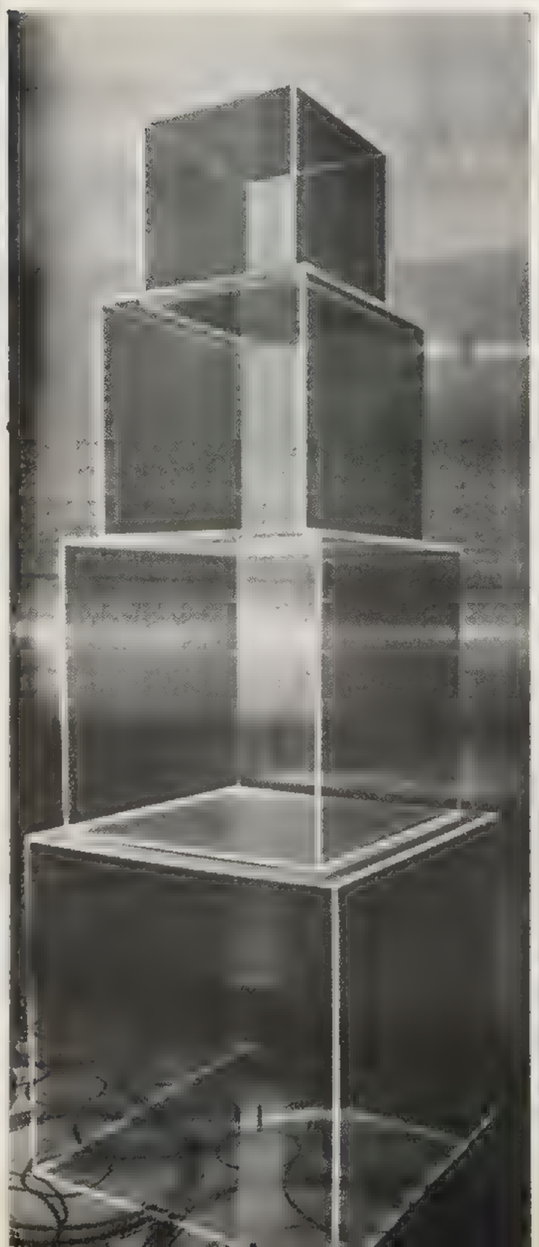


JOHN MALTBY

Above: Tony Cloughley, architect of the Albrizzi shops, in his 19th-century London house, remodelled by his architectural firm, Garnett, Cloughley & Blackmore. Behind him, a Rory McEwen painting, in front of him, a great steel and glass table designed by Alexander Albrizzi who designs everything for the shops. *Right:* Baron Alexander Albrizzi. *Top left:* Façade of Albrizzi-London done in stainless steel and red Perspex . . . English Plexiglas . . . by Tony Cloughley. These two materials are used unexpectedly throughout. *Left:* In Albrizzi-N. Y., stainless steel walls, a sawhorse desk or dining table with stainless steel legs and a plate-glass top, $420. On it, Perspex vases from a series, $19 to $31. Under it, an octagonal bench-table of Perspex, $132. All Perspex pieces are available, to order, in 100 clear or opaque colours; some are stocked. *Left:* Open-cubes to stack or use singly, here in orange translucent Perspex, $240 the set. *Right:* A lamp base, $200 wired, and a three-tier desk box, $120; both in tortoiseshell Perspex. *Below:* Three wool rug patterns, 27″ wide, in two qualities, $21 or $31 yd. *Below right:* Nesting Parsons tables, here in black Perspex, 9″ to 18″ squares, $315. Heavy cigarette box, clear top, coloured base; square, $42; rectangle. $45. Trivets. $5.60 ea.





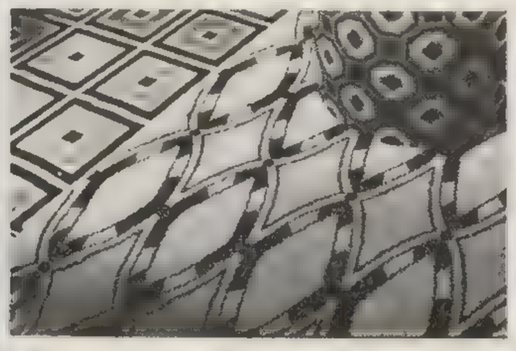


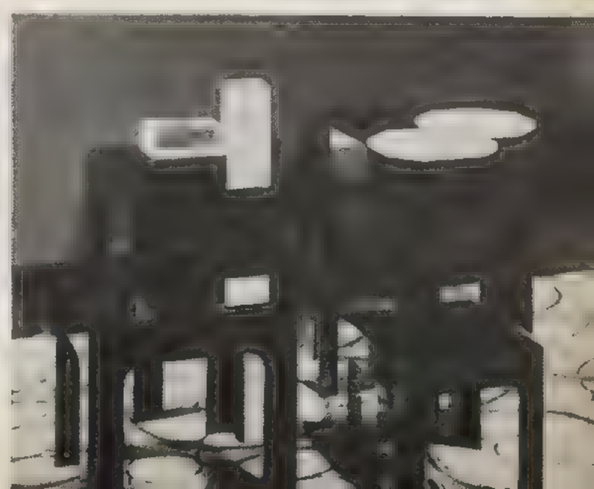




Left: Four 15″ Perspex cubes, two white, two clear, make a cocktail table, $69 each. Black and clear Perspex vase is $120. Clear Perspex picture frame on stand, $21. All Perspex pieces are handmade in England in Albrizzi's colours. Albrizzi, 991 Madison Ave.. N. Y. 10021.

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We've put 3 centuries of history in a fifth.

You should study it.

Since 1627 we've learned a few things about making Scotch. And what we've learned pays off in your drink. We believe Haig 1627 is the finest Scotch whisky ever produced. But we'd rather you said it than us. Don't be vague—ask for Haig.

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MEN IN VOGUE

...NOTES, QUOTES, AND VOTES



It's all in what you add

Every man who really cares about the way he looks is fast becoming an accessory collector. The day when he got by nicely with a selection of neckties, a few good belts are over. Now. it's a dramatic antique buckle by day, glittering chains at night, two belts worn together the next day. One man who understands all about the knockout accessory is ***Michael Fish***, right. With a bottle-green suit and coral-and-white striped silk shirt of his own design, he pulls everything together with the nonstop silver gleam of an antique buckle. The one-of-a-kind belt, part of a collection at Mr. Fish, 17 Clifford St., London W. 1 . . . and, at about $45, at Chequer West, 8620 Melrose Avenue, Los Angeles, California. ***Richard Ohrbach***, the sharp interior designer, is another who knows how to get the turnout going with the right accessory. In St. Tropez, he dropped by the ***Yves Saint Laurent*** "Rive Gauche" boutique. He walked away with the navy jersey pants (below) and the snapper for them: a Burgundy belt, a cobalt belt, both brass-buckled, both to be worn together (one is even slightly larger to sit lower on the hips). Rive Gauche, 855 Madison Ave., N. Y., ***"My hubcap belt,"*** below centre, at Rive Gauche. ***"My Vasarely sun-***





glasses," top left, blue-grey lenses, tortoise frames, fold to silver-dollar size. By ***Pierre Cardin***, $30, Bonwit Teller, N.Y. The right pants serve as an accessory—when they're string-colour ribbed velvet, match upholstery in Richard's apartment. Pants, left, about $30 at Renoma, 129 rue de la Pompe, Paris; or when they're a great surprise, like black satin jeans, far right, from Saint Laurent's Rive Gauche, N. Y.





JACK ROBINSON





Keep it secret.

There is something about this particular blend of flowers
and spice that makes men think the perfume
is you – which is just great – and women (less naive)
ask you point blank what you're wearing.
You don't have to tell them.
Sixteen scented items from Spray Concentrée to Luxury Moisture Bath.

Royal Secret

Germaine Monteil

NOVEMBER 1, 1968

VOGUE'S EYE VIEW:

THE BEAUTIFUL PEOPLE PLAY IT THEIR WAY IN PORTUGAL

The young ones, the ones with gleam, excitement, the ones who move in a gust of vitality and grace: These were the stand-out, cheer-about women that week in Portugal when the beautiful people played it their way. Here, Albina du Boisrouvray, all eyes and flash, her dark slipstream hair braided back, around her neck a streak of diamonds and emeralds finishing in a cross carved from *one* amazing emerald. A niece of Antenor Patiño, Albina du Boisrouvray has lived in Bolivia, France, Switzerland, Morocco, the United States. She skis, pilots her plane, collects and studies art, plays the guitar, and never seems to be quite where expected. With the beauties on the next pages, she shone, a nova in the superstar days—fizzing to a surprise country festival and *novilhada* at the Vinhas ranch—and in the nights flung around the Patiño and Schlumberger balls, those magnificent, dissimilar, flash-in-the-century parties with a single secret of success: To unqualified European splendour they added—for sound—funky, driving American rock and soul.

LAWRENCE FRIED



LAWRENCE FRIED



PATRICK LICHFIELD



IN PORTUGAL:

THE BEAUTIFUL PEOPLE PLAY IT THEIR WAY

A glorious splurge . . . masterminded to perfection . . . not only beautiful but sensational fun . . . a Portuguese week of balls and bulls and *festas* and fireworks . . . of wind and sun and the moon at full blast. Vogue was there in strength, noting, looking, shaking off the justified superlatives to get down to the threads that wove into splendour. Here begins our report—the truth plus rumours, myths, exaggerations (a form of truth). What, in addition to money, made these days and nights so spectacular?

Foresight, for one thing. The Antenor Patiños picked the date for their ball a year in advance, checking the almanac for a night of full moon . . . and then made sure the full moon shone on Quinta Patiño by having a plane seed the air with dry ice to forestall mist.

Everyone ready. Invitations sent out four months in advance so women could plot their looks, order at the Paris collections, book hairdressers, chase out "something different" in Rome, New York, Monte Carlo. (Strategy not always successful: Eight women wore the same Dior dress.)

Ready for the invasion of Portugal by hundreds of the most exigent people in the world. Greeks sailing in on their yachts. Americans jetting in, often in private planes. Comte Guy de Castéja flying down a charter-planeful from Paris and arranging for little hostesses in red to rush his guests through customs and tidy them into (Continued on page 230)

Three of the novae: the young brilliants,
clear-browed, gentle-eyed, lighting
the Portuguese days and evenings.
From the left: *Pilar Crespi, seventeen,*
in a long frost of organdie,
black-belted, by Valentino.
Donna Selvaggio Borromeo d'Adda,
her sparklit dress from
the new young Roman, Lancetti.
Signorina Verde Visconti, her hair
swung back, looped, shining—
the prevailing best look
of hair at the parties.



LAWRENCE FRIED

THE PATIÑO SPECTACULAR

Scheherazade . . . a vision . . . Quinta Patiño blazed in a thousand lights for the ball . . . a formidable conception plotted with passionate precision by the Antenor Patiños, who booked all the flowers in Portugal and chose the colours coral and green, to suggest the Portuguese flag, for the decorations—designed only for the ball with breathtaking imagination and detail by Valerian Rybar and Jean-François Daigre. The pavilion, right, *a spectacular flare and the soaring Manueline gate,* above; *guests arriving—Mrs. Ford Niarchos, Mr. and Mrs. Henry Ford, II—in the moonlit dazzle of the courtyard where over a thousand friends were greeted,* below, *by Mme. Patiño, wearing five rare diamonds, each a different colour, in her hair, by M. Patiño, and by their beautiful daughters, Mme. Cristina Patiño, Contessa Marie-Hélène di Rovasenda, and Comtesse Henry-Jean de Castellane.*







THE PATIÑO SPECTACULAR

A new Patiño formula:
the Supper Ball, all the guests
seated where they pleased. . . .
"It seemed like a sultan giving
a dinner for a thousand. . . .
Everything made-to-order:
several thousand green-leaf
Portuguese pottery plates . . .
scarlet footmen's tunics from Italy . . .
tablecloths woven in Germany
in a Portuguese pattern of ropes
and tassels entwined with the Patiño
monogram . . . acres of coral
carpet coating the pathways,
the garden . . . a dancing ground
built around a fountain." . . .
M. and Mme. Patiño danced alone
for two minutes to a continuous
ovation. . . . Then in the pavilion
under the luminous coral
branches, far left, above,
the Europeans discovered the sound
of King Curtis and his back-up
band—flown from New York–
putting down a pulsating
throb of sweet soul.
Among the guests, near left:
Baroness Heinrich
Thyssen-Bornemisza and Prince
Edouard Egon Fürstenberg.
At two in the morning,
to the nightclub . . . tables
under trees hung with coral
cages of white doves . . .
a tropical underwater feeling
in the grotto stirred up
by four American girls,
the Sweet Inspirations,
in coral caftans singing
"Unchained Melody."
. . . Suddenly "the most marvellous,
gigantic Portuguese fireworks,"
lighting the sky just before
the sun paled the full moon, far left,
below, *at the pool pavilion, where*
breakfast arrived—hot chocolate,
sausages, croissants—
and paper swimsuits for those
who ended the ball with a leap
in dawn-glazed water.

LAWRENCE FRIED



THE SCHLUMBERGER ENCHANTMENT

"Like a folie *of Marie Antoinette" . . . the pavilion designed for one night only for this ball given by the Pierre Schlumbergers at their pink, sixteenth-century Quinta do Vinagre. . . . "From the mosaic-pebbled courtyard we walked through the house into lighted gardens, over a stone bridge above the Colares river, down pathways banked in pink geraniums, and all straw-carpeted." In the loggia, eighty-two guests for dinner . . . footmen in silver-buttoned blue livery . . . walls of lemon leaves and ferns. . . . In the pavilion, an international pageant of a thousand friends dancing.* Near left: *Mlle. Ana Rita Leitão and Sr. António Espirito Santo Ricciardi.* Far left, above: *The pavilion, an extravagance of blues and lights designed by Pierre Barbe.* Centre: *Guests walking toward the pavilion: H.R.H. Princess Irene of the Netherlands, her husband, H.R.H. Principe Carlos Hugo de Borbón Parma, and Mme. Schlumberger—a young Portuguese beauty in a blue Givenchy dress, "showing a bit of bosom and a shimmer of emeralds"; Sra. Vera de Franco Nogueiro, wife of the Foreign Minister of Portugal, and M. Schlumberger wearing a Renaissance chain with a 1596 gold medallion of Martinus Schlumberger; Mrs. Yul Brynner and Conte Brandolini d'Adda.* Far left, below: *Inside the pavilion, buffets "like Dutch seventeenth-century still lifes," massive bouquets by Mme. Arène, flown from Paris. Guests dancing to Mitch Ryder and his sock-it-rock boys from New York.*

LAWRENCE FRIED



FLASH LIGHTS FROM THE SCHLUMBERGER AND PATIÑO PARTIES

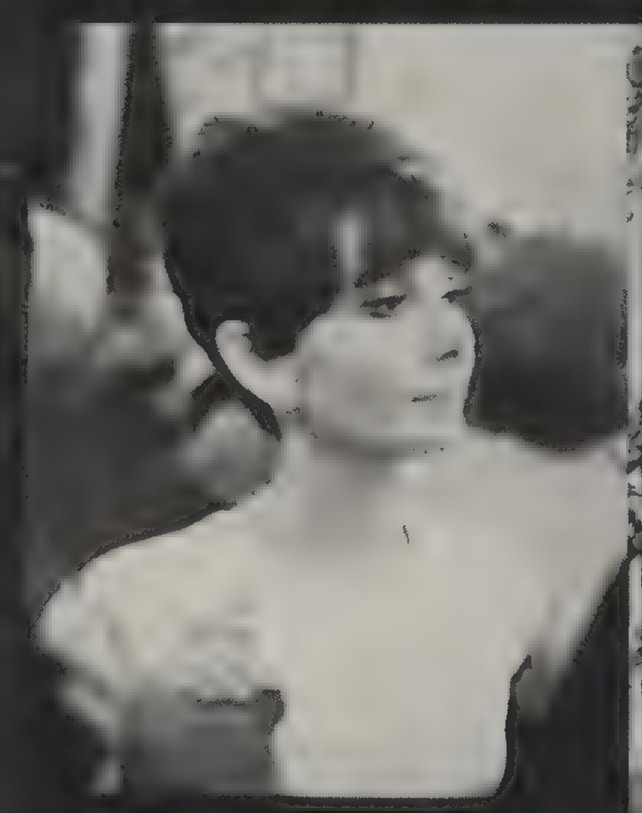
PRINCESS IRA FÜRSTENBERG



SR. AND SRA. ANTONIO MAYRINK VEIGA

MME. LIVANOS NIARCHOS

VICOMTE AND VICOMTESSE DE RIBES



MISS AUDREY HEPBURN



MR. VALERIAN RYBAR AND M. JEAN-FRANÇOIS DAIGRE, DESIGNERS OF PATINO PARTY



MME. JEAN-CLAUDE ABREU



MME. ANTENOR PATIÑO, VICOMTESSE DE RIBES



CONTE AND CONTESSA BRANDOLINI D'ADDA, MRS. YUL BRYNNER

THE SWEET INSPIRATIONS

SRA. CONCHITA CINTRÓN DE CASTELLO BRANCO



M. AND MME. PIERRE SCHLUMBERGER WITH, CENTRE, PRINCE JEAN-LOUIS DE FAUCIGNY-LUCINGE



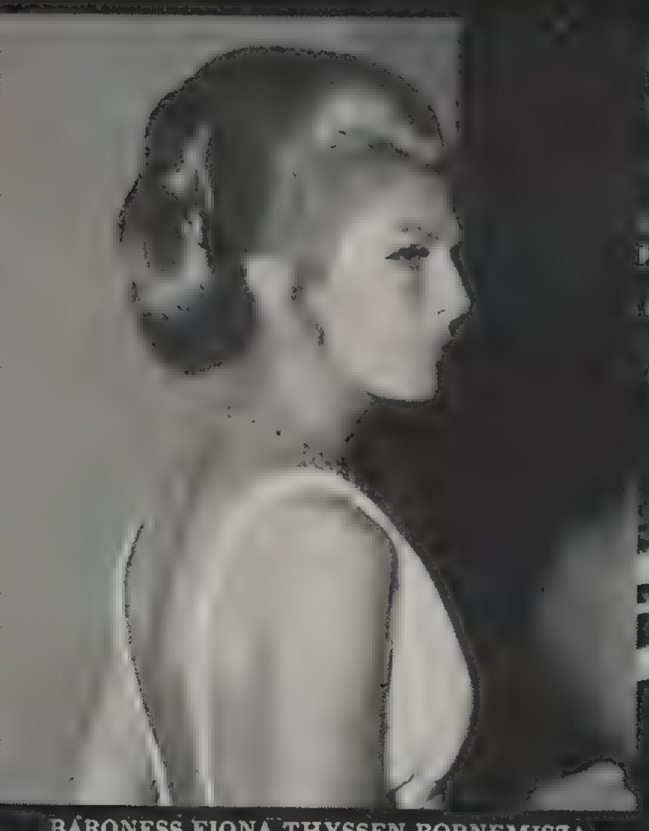
MLLE. NELLY DE ROTHSCHILD, DON FRANCISCO DAVILA-ARMERO



CONTE AND CONTESSA RODOLFO CRESPI



PRINCIPESSA LUCIANA PIGNATELLI



BARONESS FIONA THYSSEN-BORNEMISZA



MR. AND MRS. SAMUEL I. NEWHOUSE

CONTESSA MARIE-HÉLÈNE DI ROVASENDA, COMTE AND COMTESSE HENRY-JEAN DE CASTELLANE



CONDE AND CONDESA DE ROMANONES





H.R.H. PRINCIPESSA MARIA GABRIELLA DI SAVOIA

THE SCHLUMBERGER AND PATIÑO PARTIES

COMTESSE
JEAN DE ROHAN-CHABOT



M. AND MME. ANTENOR PATIÑO



H.R.H. PRINCIPE CARLOS HUGO DE BORBON PARMA,
DOÑA MARIA IGNACIA DE ESPIRITO SANTO



SR. ANTONIO MUÑOZ, SRA. TRINI LOPERA DE FIERRO



MLLE. MARIA ELENA PATERNOTTE DE LA VAILLÉE,
M. GUERRAND-HERMÈS

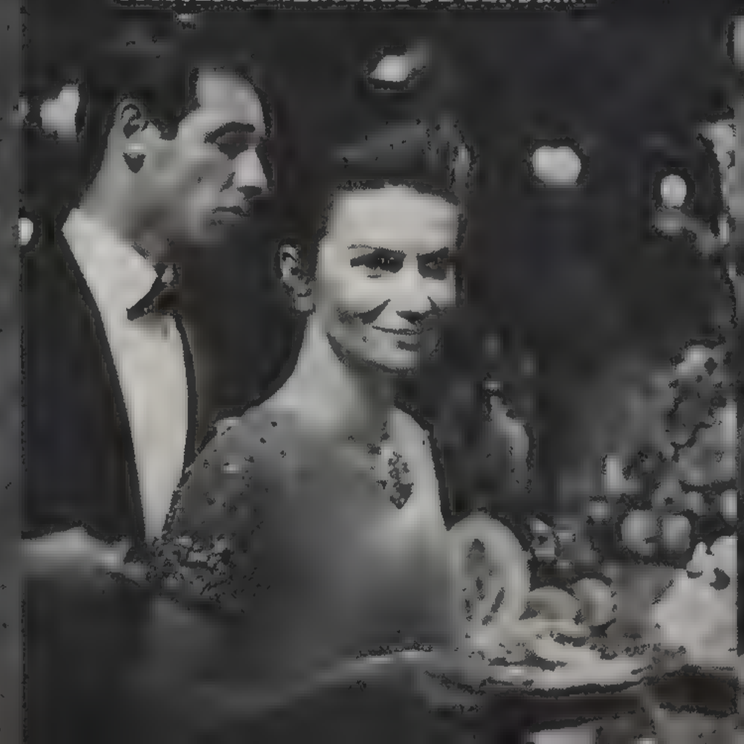


DUQUESA DE CADAVAL, BARON JOSÉ ROSENSTOK



MR. AND MRS. DAVID METCALFE

CONTE GIOVANNI VOLPI DI MISURATA
COMTESSE MERCEDES DE BENDERN



MRS. FORD NIARCHOS



DOÑA MARY DE ESPIRITO SANTO,
H. E. BARON PETIT DE BEAUVERGER

BARON ALEXIS GECMEN-WALDEK,
DONNA SELVAGGIA BORROMEO D'ADDA

MRS. CLAUS VON BÜLOW

LLE. MARIA DO CARMO FIGUEIREDO

PRINCESSE ISABELLE LUBOMIRSKI,
M. JEAN-CHARLES DE RAVENEL

THE BRAVE, THE YOUNG, THE BULLS AT THE VINHAS CARNIVAL

All bravura and gaiety, this Portuguese fête champêtre given by the brothers Manuel and Mário Vinhas and their wives came as a change of pace between the balls . . . a festival in the cork forests of their quinta, *Zambujal . . . everybody relaxed, wearing jeans and minis and voile shirts. . . . Mlle. Claudia Gouthier,* above, *in the sunlit arena "where we saw a display of bullfighting on horseback and a testing of the young bulls . . . all fun and games as the bull is never killed in the Portuguese ring." Everyone on the* quinta *joined the* festa . . . *bandsmen dressed in orange playing* paso doble *music . . . country girls in white crocheted stockings and embroidered skirts passing sangria and beer and lemonade . . . fat trainers warming up spirited Arabian horses,* near left, below. *The great Spanish* torero *Luis Miguel Dominguin, in black corduroys and turtleneck with Mlle. Maria Candida de Noronha,* right, *played the baby bulls, inviting young aficionados to try the cape in the ring. . . .* Far left from top: *Princesse Pauline Murat, M. Claude Roland, Mlle. Maria Candida de Noronha, and Mlle. Nelly de Rothschild . . . "They were all so brave, so adorable, everybody cheered. . . ."*

PATRICK LICHFIELD

ALEXIS
WALDECK





CARNIVAL AT THE VINHAS RANCH

"After the bulls, a rousing country party under an immense marquee of woven grass . . . at one end, fair booths, music, monkeys in costume sparring with a puppet bull . . . everybody at long candlelit refectory tables set with brown pottery . . . fish soup, cod, suckling pig . . . great brown jugs of red and white wine of the property."

At dinner, left, *Baroness Fiona Thyssen-Bornemisza and, right, Duc and Duchesse de Crussol d'Uzès.*

"After dinner, a cajolery of Portuguese folklore . . . the Pauliteiros, above, *men in skirts in a dance inspired by Scots there during the Peninsular War . . .* fado *singers . . . then under swirling arches of paper flowers and lights, everybody danced wildly."*

Don Francisco Davila-Armero dancing, above right, *with a goose;* far right, *with his pretty wife; and,* below, *with Nuño Vinhas. For an especially Portuguese finale to an intensely Portuguese celebration—fireworks.*

ALEXIS WALDECK PATRICK LICHFIELD



EVENINGS— COVERED IN COLOUR

GREAT CLOTHES NOW, PHOTOGRAPHED IN A PAINTED FOREST IN THE BASQUE COUNTRY

Covered evening looks with pure allure, now playing the romantic lead —gleaming with marvellous colour that reaches high up to the throat, down to the wrists. Fantasy forestry here, its leafiness covered in spray-on colour: the Basque countryside near Biarritz. . . .

A princess's shirtdress, above—here in the dream-sequence setting of a matching forest—pale-blue satin, scattered with small soft flowers. By Eric Lund for Lisa Meril, of Enka rayon and silk (Syntex fabric). At Henri Bendel; Stanley Korshak; Neiman-Marcus. Mink muff by Reiss & Fabrizio. Chains: Jules Van Rouge; Apex Art. Carita coiffure. Printed wool and lamb, opposite. Two brilliant evening ideas—dresses with matching coats, lined and edged in white Mongolian lamb. Short dress, with coat and hood; at Evelyn Byrnes. Long dress, beaded, with coat and turban; at Charles of the Ritz Boutique. Both costumes by Ken Scott. The forest, covered here in silver-blue, belongs to the Comte d'Arcangues. The high-glossed faces on these pages, wearing a translucent cover of Face Gleamer; this, in a pretty swivel stick, by Revlon.

DE ROSNAY



Paisley of deep reds, right, in a woodland painted gold—a covered dress scrolled in jewel-tones with a small top, full skirt. Dress by Geoffrey Beene, of wool (Staron fabric). To order at Bergdorf Goodman; Halle Bros.; Gus Mayer; Neiman-Marcus; Joseph Magnin. Calderon belt. Chain with pendant, by American Authentics. Other chain by Trifari; the bells added. Kimono coat, far right, flower-patterned in white, yellow, red—long, wrapped, with red edges and lining. Coat, and print on obi silk brocade, by Hanae Mori. To order at Bergdorf Goodman; I. Magnin. Necklaces: Larry Reiter for the Andrew Geller Boutique; Apex Art. Rings by Robert Originals; Napier; Trifari; Pakula. Coiffures, both pages, by Carita.

EVENINGS—
COVERED IN COLOUR

DE ROSNAY



Printed velvet coat, top left, at a Ba-que beach painted deep blue. Coat, and matching dress, printed in geometrics of red, white, black—both short, trim. By Oscar de La Renta, of cotton and rayon velvet (Bianchini fabric). At Lord & Taylor; Stanley Korshak. Hansen gloves. Kickernino boots. Flanched flounce, lower left, on a covered dress of rose moire, with high throatband. By Kiki Hart, of William Boso silk. At Saks Fifth Avenue; Jacobson's, Michigan; Gus Mayer; Neiman-Marcus. Chains: Mimi di N; Apex Art; K. J. L. Rings by K. J. L. Nouveau print, foxed, right—a long dress in stained-glass colours; bib of jet and braid, cuffs of black fox. By Oscar de La Renta; Claude Loewenstein fabric. At Bonwit Teller; Nan Duskin, Swanson's, Sakowitz. Rings by Trifari; Marcel Boucher; Hattie Carnegie; Accessocraft. Carita coiffures.

EVENINGS
COVERED IN COLOUR

EVENINGS— COVERED IN COLOUR

Mink-edged shirtdress, this page, of sun-yellow satin with a high sash, white mink for cuffs and a band at the hem. By Harold Levine, of silk-faced satin (Couleur fabric); bleached white mink. To order at Saks Fifth Avenue; also at Woolf Brothers; Neiman-Marcus. Mink muff by Reiss & Fabrizio. Chains: Jules Van Rouge; Roger Van S; Apex Art. David Evins shoes, to order at I. Miller. Sweater-dress of paillettes, above right, a cover of sheer shimmer in pale banana-yellow with a small stand-up collar, long sleeves, the simplest short shape. By Adele Simpson, of silk chiffon and paillettes. At Lord & Taylor; L. S. Ayres; May D & F. Belt by de Cremieux of Albert Weiss. Rings by Jules Van Rouge. Printed glitter, lower right—a short evening dress of metallic print, little yellow and orange flowers glowing on black. By Christian Dior-New York, of silk, polyester, and Lurex (Bianchini fabric). At Saks Fifth Avenue; Nan Duskin; Harzfeld's. Rings by K.J.L. Round-the-Clock pantie stockings. Coiffures by Carita. Photographed in the copper-painted Biarritz gardens of Mr. and Mrs. Pasquale De Cicco.


DE ROSNAY



ROMANTIC BLACK VELVET AND A NEW HEROINE – SONDRA LOCKE



Sondra Locke, starry success with her first movie rôle, as Mick Kelly in *The Heart is a Lonely Hunter.* The hoyden is all heroine here, her fragile blond beauty lighting black velvet evenings—one long, one short. Black velvet, white feathers, left: long, long, wildly romantic, with a narrow high waist, narrow long sleeves, Pierrot collar and cuffs of white turkey feathers. By Kasper for Joan Leslie; Enka rayon velvet. About $225. Evening dress at Bonwit Teller; Rich's; Hudson's; Joseph Magnin. Black velvet, lace ruffles, this page: little loop-buttoned coatdress with black lace ruffling away from the neck and wrists. Mam'selle by Betty Carol, of rayon velvet (Crompton fabric). About $110. At Lord & Taylor; Bramson; Sakowitz; Joseph Magnin. Schreiner earrings: Lord & Taylor. Pakula rings. Pale flowered stockings: Bloomingdale's. Coiffures by Hugh Harrison. More about Miss Locke on page 88.



Bernstein on Bernstein

BY JOHN GRUEN

Leonard Bernstein said: "I like to leave the house ready for the concert. I don't like hanging around in the dressing room. Many conductors arrive very early. Toscanini always used to appear hours in advance. He'd dress there—bring everything—because he wanted to be in the hall, to know that he was safely there and sit and think and whatever.

"I don't arrive in my dressing room and have an absolutely quiet period of meditation, or anything like that. On the contrary, there are usually all kinds of people waiting for me, either to greet me or with problems that must be solved, decisions that must be made."

Before he faces the orchestra, Leonard Bernstein is strangely calm and reserved. It is an inner calm, nurtured by purpose and expectation. Just before he goes on, he likes to have a last-minute look at the score. He does not study it but he looks at it, getting very close to it again. In fact, the last thing that happens is that the librarian comes for the score—if Bernstein is using one—and puts it on the podium. Usually, Lenny will say to him, "Wait a minute. Just another second. Yes, I'll give it to you in a moment." It's like a last goodby before he sees it again out there in the bull ring. And as he put it, "It's really more like touching it with your eyes."

Bernstein studies his scores at home. And the way he studies them is a small lesson in compulsion. What he does first is what he does first when he begins a novel: He sneaks a look at the end. He's dying to see how it comes out. Lenny loves last lines and last bars, last statements. From there, he usually riffles backwards. Oddly enough, he seems to get more of an impression of the general form that way than when he reads forward. Having gone through it once, he then goes back to the beginning and really studies.

To mark scores, he uses a coloured pencil—red on one end, blue on the other. Anything in red is meant for the librarian to copy into the musicians' parts. These are usually special accents, bowings, and other modifications of dynamics. The blue pencil is for his own markings. He uses it to indicate phrasing, to outline the harmonic rhythms—in general to set off the long musical sentences and paragraphs. Bernstein thickens the bar lines at the dividing points, making a kind of map of the score. He also uses this blue pencil to call attention to not immediately obvious dynamic subtleties, to instrumentation that might not be seen offhand, to something he might want to call to the men's attention. These markings are used mostly in rehearsal; by the time of the performance, Bernstein is no longer dependent on them.

When he conducts with a score, it is finally taken from Bernstein and placed on the podium. Then, as in the theatre, someone calls, "Five minutes, maestro." The five minutes up, that same someone says, "Time, maestro." At this point, the Philharmonic's assistant manager takes Bernstein down the elevator and delivers him to the personnel manager, who is waiting in the wings, and who then gives the concertmaster the direction to go on the stage and tune up the orchestra. When the orchestra is tuned, the personnel manager quiets the orchestra by shushing it violently from the wings. He then gives a signal to the lightboard man to put the house down. He bows Lenny on. . . .

(In Europe, the conductor is clapped on—the applause is started backstage. This is the signal for the audience to begin clapping, and the conductor goes on.)

And so, Bernstein walks to the podium and bows. At a Friday afternoon subscription concert, with an audience of three thousand ladies who applaud through their gloves, so that one hears more jingling of bracelets than clapping of hands, Lenny may bow only briefly and turn to his appointed task. But then, for the duration of the concert, Leonard Bernstein is immersed.

"From then on I can't tell you what happens," he said. "One could make metaphors about it. I mean, you are swimming in the womb, you are in the labyrinth being led by Ariadne's cord, you are deeply in something. This cord of Ariadne, of course, is a multiple cord, all the various strands of the work that you are doing are leading you, and all of you is being led. There isn't any other place. There isn't any other time or geography except this inner geography, this journey.

"The orchestra never disappears. I mean, one is not alone with Brahms or whomever. We are all alone with him. There is a tremendous involvement with the (Continued on page 222)

THE LEONARD BERNSTEIN FAMILY running on the lawn near their Connecticut house—the children: Nina, Jamie, and Alexander. Undoubtedly the most famous conductor in the world, Leonard Bernstein is the centre of a new, exploratory, deliberately open-ended discussion—with the only discussant Bernstein—of music, his parents, his early conducting, his children, his wife, his friends, and his lack of ego, a discussion called *The Private World of Leonard Bernstein*, by John Gruen with photographs by Ken Heyman. Excerpts from this Ridge Press book, published by the Viking Press, begin on this page. Now in his final season with the New York Philharmonic, Leonard Bernstein at fifty has been made its first Laureate Conductor for life.

KEN HEYMAN

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The paid political advertisements on television in a last frenzied spurt to whip-in the voters. . . . The André Malraux revelatory book *Anti-Memoirs* in which he quotes a priest whom he met in the French Resistance who said: ". . . the fundamental fact is that *there's no such thing as a grown-up person.*" . . . The ravishment of the pale Italian exhibition at New York's Metropolitan Museum—"The Great Age of Fresco: Giotto to Pontormo," especially the spume green of the Piero della Francesca head of a saint, the delightful imprecision and precision of the monumental sinopia drawings, red pigment on plaster, for many of the frescoes; Cennini called fresco "the sweetest and most subtle work that exists."

PEOPLE ARE TALKING ABOUT . . . Jeannie C. Riley's bad voice, full of small-town defiance in her nose-thumbing, delicious ballad, "Harper Valley P.T.A.," which is *Peyton Place* as it should have been—short, sweet, and sung. . . . The exhibition at New York's Wildenstein gallery "Gods and Heroes: Baroque Images of Antiquity" for the benefit of the Sardis dig in Turkey, where the Harvard and Cornell team has found some of the vast gold treasures of King Croesus, who minted gold. . . . The new, amusing, scholarly *An Exaltation of Larks,* a book that is part game, by James Lipton, who plays around with collectives: poetic, authentic terms, some deriving from hunting, others from authors—a murder of crows, an impatience of wives, a rage of maidens, a herd of harlots, and in Dylan Thomas's phrase, a "rumpus of shapes."

PEOPLE ARE TALKING ABOUT . . . *Paper Lion,* a diverting, comic, and marvellous film about pro football, the gigantic Detroit Lions and their coaches playing themselves as they hurtle onto the screen with unlikely charm and authentic action with, at the centre but wisely not always in view, Alan Alda as George Plimpton, the *real* paper lion who joined the Detroit team as a rookie to get firsthand experience for an article, blundering into the ritualistic, hierarchical world of professional football and discovering that a top football training camp is a perpetual, staggering endurance test even before the daily crashes of bodies against bodies.

PEOPLE ARE TALKING ABOUT . . . The movie *Faces,* directed by John Cassavetes who has taken a group of drunken, lazy, spoiled, stupid, immoral, self-indulgent, and boring people and explored them with such a knowing cast—including Gena Rowlands and John Marley—with such clinical sympathy and unlaboured wit that he transfigures the poor slobs. . . . Sweetly pretty Mary Hopkin, eighteen years old and Welsh, singing "Those Were the Days" on an Apple record put out by the Beatles—the British love her.

JAMES EARL JONES, THE MAGNIFICENT BLACK HOPE IN "THE GREAT WHITE HOPE"

Supple, big, with a banjo smile and gold-capped teeth, James Earl Jones has a range from A to Zed as the first black world heavyweight champion in the new play *The Great White Hope,* which is striped like bacon into fat and lean parts. In essence, the play is a loose dramatization of what actually happened to the great Jack Johnson (black) who defeated Jim Jeffries (white) in 1910 and who in Havana in 1915 lost the shining Belt after he whipped Jess Willard and then took a paid dive. America again had a Great White Hope and that Hope lost in 1919 to Jack Dempsey. In his play, Howard Sackler took the extraordinary white conspiracy against Johnson, that primitive stew of fear and hatred of rising Negroes, and made it all even more powerful with its single vision of those times while audiences are caught in a double vision of the past and the present. There are the steely, fanatical persecution of Johnson, the refusal to let him fight in this country, the collusion of the government sector and the private sector against one belting black who never fought for the "race" but whose opponents always fought for the White Race, their followers slathering, their faces contorted as though their guts were flowing with rat poison. Sackler wrote it to play fast and in a high key. Edwin Sherin has directed it at top volume, with some white clichés about black groups, but not in one of the most moving passages when Jones mourns over the dead body of his white mistress, a rôle in which Jane Alexander has almost the range of her black partner, for the girl had followed him from the peak to desolation. At the end of the play, Jones—a towel on his head—watches the triumphant march of the new White Hope, whose face looks like raspberry jelly.



G G C B

BY CECIL BEATON

SEVEN INSIGHTS OF GRETA GARBO—HER FLASH-POINT GAIETY, HER RESERVE, HER RESPONSE—ALL IN PHOTOGRAPHS, HERE AND ON THE NEXT FIVE PAGES, FROM "THE BEST OF BEATON", A NEW ANTHOLOGY OF PLACES AND OF PEOPLE, OFTEN GREAT, FAMOUS, BEAUTIFUL; SOMETIMES TRAGIC; ALWAYS SUBTLE AND KEEN.

"The moon-coloured enigma, the femme fatale with the Chinese-black eyeliner above the fantail lashes, the siren who ignited a whole generation."

—Cecil Beaton



"Her outbursts of childlike spontaneity are histrionically inspired. I realize what a natural phenomenon it is for her to act. She is electrified by the camera."

—Cecil Beaton, whose self-portrait with camera appears far left











Time, the timeless, and Beaton's Time Sequences

Introduction to "The Best of Beaton"

BY TRUMAN CAPOTE

To call a book *The Best of Beaton* is catchy enough, but inaccurate—unless some one book could contain, as this can not, fine specimens of Beaton's many facets: his stage décors, his costume designs, sketches and paintings, pages reprinted from his very remarkable journals, and at least several verbatim samples of his conversational gifts, for surely Cecil is one of the few surviving artists in this increasingly obsolete area. The present volume limits itself to the best of Beaton's accomplishments in his most famous guise: Photographer.

I don't know. I've never asked him, but I suspect Cecil would prefer to be remembered for his talents in mediums other than photography—a phenomenon quite common with persons who develop multiple gifts: They often prefer to rather slight the original one. It might be said that Beaton was without any central talent until, as a very ambitious but unsensible young man of great sensibility, he started using a camera: It was the camera, curiously enough, that released all the subtler creative strains.

And, for all the documented brilliance of his other muses, it is as a photographer that Beaton attains cultural importance—not only because of the individual excellence of his own work but because of its influence on the work of the finest photographers of the last two generations: Whether or not they admit it, or are even conscious of it, there is almost no first-rate contemporary photographer of any nationality who is not to some degree indebted to Cecil Beaton. Why? Look at the pictures. Even the earliest ones presage future influence on a multitude of camera artists. For instance, the portraits of Lady Oxford and Edith Sitwell made in the twenties: No one had photographed faces in quite this manner before, surrounded them with such neo-romantic, stylized décor (spun glass, masked statues, pastry moulds, and extravagant costumes: all the appurtenances of Beaton's own surrealism), or lighted them with such lacquered luminosity. And the thing is, these portraits have not "dated"; nor have any of the pictures included here, not even—in a technical sense—the so-called "fashion" photographs. (The attitude of photographers toward fashion photography, and the position it holds in their careers, is an ambiguous business: With the exception of Cartier-Bresson, a man of independent means, I can't offhand recall a single photographer seriously making a livelihood out of his trade who doesn't work extensively for either fashion magazines or advertising agencies. And why not?—it disciplines the artist, and forces his invention. Beaton, like many others, owes a number of his most interesting photographs to the limitations imposed by purely commercial factors. But photographers as a breed seem not to gain much satisfaction from their labours in such vineyards—I don't mean Beaton: He is too much a craftsman and too unpretentious not to be grateful for the merit of his work in whatever style.)

But again, this question of unyellowing, of the timeless quality (Continued on page 232)

Garbo, 1945 to 1965, left: "It's hard to remember all her originality. She invented instinctively so much that is now fashion. Her beauty was at its peak after she left the screen [right]. Undisguised by cameramen, her tenderness and sensitivity could show through. Garbo's beauty, because it is innate and growing, can not fade."

—Cecil Beaton

CECIL BEATON









TOLSTOI

AND THE HOUSE THAT HAUNTED HIM "YASNAYA POLYANA"

Houses that have contained geniuses are often stamped forever by the spirit and past aura of their great inhabitants, just as many of these geniuses have been marked—and sometimes changed—by the houses they have lived in. These photographs of Count Leo Tolstoi and of his bedroom at his country estate, *left,* are from the book *Homes of the Great,* conceived and written by Madame Claude Arthaud (who also took many of the photographs) and published by the New York Graphic Society. The book shows, in selective and sometimes rending detail, the domestic backgrounds, for some of the greatest European geniuses of the last three hundred years: from Beethoven to Sir Walter Scott, from Rubens to George Sand, from Bach to Baudelaire. Count Leo Tolstoi's obsession with his huge ancestral estate "Yasnaya Polyana" (Radiant Plain) haunted and stained his life. He adored life there as a child and as a student, writing, on his return from Kazan University: "How have the house and I managed to live so long without each other." But as he grew older he found it unbearable, even impossible to live in it or with it; his belief in the dictum "property is sin" made possession of such an estate tantamount to sinning grievously, and he dreamed of distributing everything—including the royalties of *War and Peace* and *Anna Karenina* which he had written there—among his serfs. A dandy in his youth, Tolstoi felt so passionately that he must shed all pretension as well as property and ally himself with his serfs that he dressed in the same rough clothes, even sewing them himself. The serfs simply thought his dreams untrustworthy; only his wife Sofia, recognizing his struggles as deadly, fought fiercely back to preserve the ancestral heritage. She won. The house, now a national monument, is as it was when this "genius of the Russian earth," as Gorki called him, lived there in agony and at the age of eighty-three fled it to die at a railway stationmaster's house.

MONDADORI PUBLICATIONS, MILAN, LEFT
COLLECTION R. DAZY, PARIS, ABOVE

MAINBOCHER
EVENINGS—BLACK WITH
A FLASH OF LIGHTNING

AVEDON



Pullover. Pants. A sarong wrapped at the waist.
A dress with the look of zouave trousers and
a glistery blistery white jacket with it....
As always, the way Mainbocher pulls an
evening look together is divine—discreet,
luxurious, and simplicity itself.
In black and white brocade, *left,*
the shortest evening at Mainbocher:
smidge of jacket and a dress
with a skirt that might have blown in from
a seraglio—a puff of bright black
turned under at the hem.
Christian Dior pantie stockings.
Christian Dior shoes: Delman
Shoe Salon at Bergdorf Goodman.
The surprise of pants at Mainbocher—
and the discretion, *right:*
pale-blue crêpe and loose-legged,
they dart in and out alluringly beneath a black
crêpe sarong. And to cover things completely—
a turtleneck pullover of bias-cut black crêpe
with a sparkly medallion embroidered on
the front. Roger Vivier shoes to order
at Saks Fifth Avenue. Both costumes
made to order at Mainbocher. David Webb jewels.
These six pages: Ara Gallant coiffures;
Marshall Imports hairpieces.



MAINBOCHER
EVENINGS IN
SILVER AND GOLD

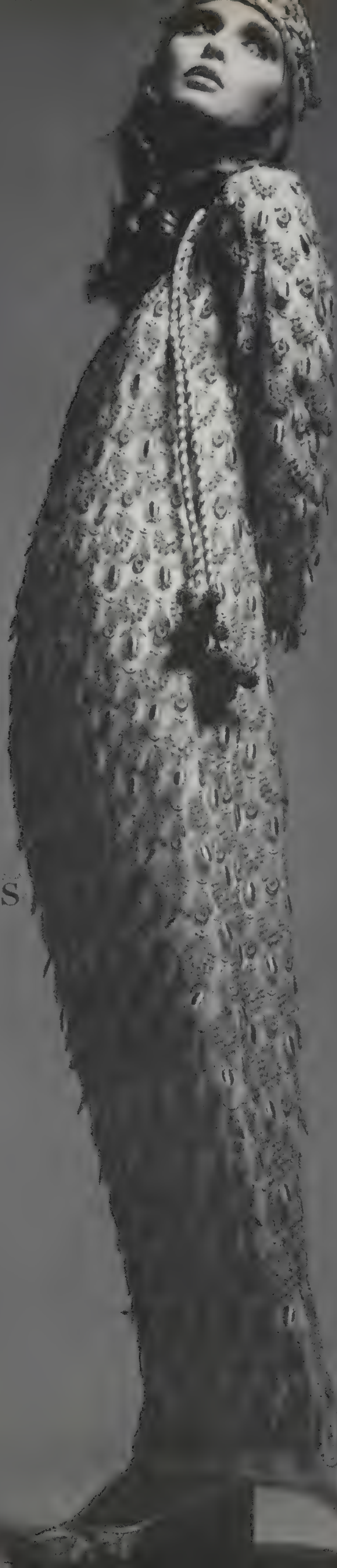
White crêpe flowers pressed
on cloth of gold, *left:*
a delicious short evening dress
light as air—miniature ascot at the throat.
sleeves pouffed to the elbow. Stockings
to the waist, by Schiaparelli.
Diamanté belt
on cloth of silvery gold. *right:*
all luxe and simplicity.
the long unsleeved evening dress that is -
now and forever--a Main event.
Both made to order at Mainbocher.
David Webb jewels.
Palizzio shoes.



Scaasi's asymmetric transparency, *left*—
two layers of gauzy black gazar—
the top layer unadorned, the one beneath
trembling with silver-dollar sequins—
on a one-shoulder dress with an uneven hem
that bares the knee on one side,
dips to the ankle on the other,
and trails a three-cornered shawl of sequins.
Made to order by Arnold Scaasi,
Harry Winston ring. Danskin pantie
stockings, Bruno Magli pumps.
The long fur coatdress, *right*, that casts its
own black light—an Edwardian beauty of
glossy Russian broadtail lamb,
shaped to the waist and buttoned all the way
down to the ankles from
a perfect little throatband collar.
Made to order by Maximilian.
Harry Winston necklace,
David Evins boots.
Both pages: Viola Weinberger gloves.

BLACK FOR
EVENING— SEE
HOW IT GLISTENS





THE DAZZLE OF GOLD— FOR COVERED EVENINGS

Glittering evenings begin in a glorious Renaissance-blaze of gold...covered dresses drenched with golden embroidery...dresses of golden cloth...topped by marvellous furs.
Left, the longest golden evening—white Swiss silk georgette dazzling with golden embroidery and golden medallions; a golden headband circling the forehead and spilling golden braid. Dress by Stavropoulos. Emme headband. Both: Bonwit Teller. Dress: Erlebacher's; I. Magnin. Shoes made to order by Newton Elkin. Coiffure: Ellen Kulesa of Nan Orcel.
Right, gold blazing on gold: sheer golden mesh embroidered in thick swirls, with gathered sleeves, a high waistband, and a lift to the skirt... worn under a wrap of dark mink. Malcolm Starr dress. Lord & Taylor; Julius Garfinckel; Frost Bros.; Joseph Magnin. Coat: Jacques Tiffeau for J. Weinig Furs, of "Blackglama," Great Lakes natural dark ranch mink. Nan Duskin; Montaldo's; I. Magnin. Knobkerry hat. K. J. L. rings. Vendôme pendant. Tinsel Trading rope under chin. Boots: David Evins of napped Corfam, to order at I. Miller. Hugh Harrison coiffure.




COVERED
EVENINGS
IN GOLD IN LONG
SWEEPING FUR



Left: Renaissance-tunic of gold brocade fired by glittering beads, gold braid, and a brilliant sleeveless weskit— a short evening dress that dazzles with dark fur; here with a long, hooded mink coat. Dress by Larry Aldrich and Marie McCarthy, of rayon and Lurex (Kandelaft fabric). Bonwit Teller; Julius Garfinckel; Rich's; Joseph Magnin. Coat: Jacques Tiffeau for J. Weinig Furs, of "Blackglama," Great Lakes natural dark ranch mink. Knobkerry hat. Calderon belt worn around the neck. Corina weskit. K.J.L. rings. Hugh Harrison coiffure.
Right: The most romantic fur—a sweep of white mink warmed by a wide sable border, sable shawl collar, and sable gauntlet cuffs—a coat for all the marvellous evenings in your life. By Coopchik-Forrest of "Jasmine," Emba white mink and natural Russian Crown sable. At I. Magnin. Belt around forehead: Larry Reiter for the Andrew Geller Boutique.

PARIS

a little mink makes
the difference at
GRÈS, UNGARO,
and DIOR



PENN

Grès's saffron-yellow mink, *left*—metre-long dash ending in a tie
on a small black suit. Done so effortlessly too, just a loop and
through . . . and *voilà:* a glistening pussy-cat bow.
Suit, in Moreau fabric. Gripoix earrings.
Dior's olive-green mink, *below*—a great way of getting around:
ring-around collar, round-and-round skins circling
a double-breasted coat to the knee. Cap-à-pie,
hat, stockings, and shoes are green as olives off the same branch . . .
same one as the green-dyed mink coat. All: Dior.
Ungaro's gleamy white mink, *right*, out for a short evening romp—
over a little embroidered chintz suit; chintz now-and-again
stripes on the circling mink bands to the thigh. Nelo fabric from
St. Gall. Coiffures on these six pages, arranged by Carita.







PARIS: the jump to evening jump suits at UNGARO and COURRÈGES

The jumping-off-point for evening now—
if you haven't already guessed—is all the adorable
jump-right-in suits that have everyone jumping for joy.
On his white organza one, *left*, Ungaro plants pink
daisies and white ones between white-velvet-ruched tiers
—following the body measure for measure in a perfect
fit of delight. Bucol organza. Fischbacher embroidery.
Courrèges's white satin overall, *right*—
so deliciously fresh you can scarcely wait to jump—
has a bias-cut midriff and rolled (not creased) pants legs,
two Courrèges secrets of immaculate allure.
To order at Bonwit Teller; Sakowitz; I. Magnin.
Little-girl gloves and strapped shoes by Courrèges.



PENN



PARIS:

LAROCHE and ARMAND see evening purely in black and white

PENN

Laroche's huge white mink cuffs, *left*, almost muff the sleeves
of a wide-girdled dress—pure black velvet so
all-embracing only the back goes beautifully bare.
Long-sleeved evening dress, in Chatillon-Mouly-Roussel velvet
and "Jasmine," Emba white mink. I. Magnin. Laroche earrings.
Armand sets inverted black panels, *right*,
between great flat slices of white—
double-faced gabardine widening from a small blunt
curve to an extravagant sideward sweep of hem.
Evening dress in gabardine of Qiana, Du Pont's new silk-like
nylon fibre (Bucol fabric). At Neiman-Marcus.
Lina Baretti earrings. Slippers by Roger Vivier for Armand.



EVENING — A

GALANOS

GAME OF SKILL

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BERT STERN

What Galanos knows about the workings of cloth brings to evening such effortless beauty that his great skill is scarcely perceived—it is sensed rather than seen: the pure and perfect line infusing the most deceptively simple cut.

Harlequin coatdress, *left*, lozenged in black and white ribbon, panelled in out-fluting folds, and curving round to white-margined black mink; the fur narrows gently from the collar to the vanishing point at mid-thigh. In Lesur wool, rayon, and nylon. Bergdorf Goodman; Marshall Field; I. Magnin. Trifari earrings. Grandoe gloves.

Grey-and-white herringbone mink smoking jacket, *above*, that might, from the nonchalant looks of things, almost be Harris tweed; the white mink shawl collar plunges to a deep V and so does the jump suit beneath—white satin, just like the jacket's high sash, outlined in plain welt seams. Jacket, of "Lutetia," Emba natural gunmetal mink and "Jasmine," Emba white mink. Turnout, at Bonwit Teller; Nan Duskin; Neiman-Marcus; I. Magnin. Slippers, both pages, by Roger Vivier for Saks Fifth Avenue. Coiffures, on these and the next two pages, by Marc Sinclaire of Charles of the Ritz.





EVENING
TRANSPARENCY—
VISIBLY A

GALANOS

GAME OF SKILL

Transparent pants, transparent tunic, and a tiny bikini top in the same species of flowering lace—such a sensational evening look (the visibility is perfect) that Galanos does it once in white, *left*, once in black, *right*. In white, with lace-espaliered chiffon pants, at Bonwit Teller; Neiman-Marcus; I. Magnin. Earrings by Stanley Hagler. In black, at Bonwit Teller; Amelia Gray. Earrings by Charles Elkaim. Both turnouts in Whelan lace.

BERT STERN

BEAUTY *bulletin*

WINTER BEAUTYLAND: RULES FOR MEMBERS

They like it hot. They love it cold. It snows. They glow. Who? Those frosted dazzlers whose beauty, when winter comes, is not far behind. Far from. Here, word from certain ravishing young skiers —one of them Suzanne Chaffee, the enchanting Olympic ski-racer— about the beauty rules they make, the beauty rules they break. Thoughts to improve the beauty lot of any girl who wants to make the winter scene, even if her most moving low-Fahrenheit talent is fashioning a mean little snowball.

Before the first sleigh bell rings, they're listening. *They think ahead*, get ready for action. Although most winter charmers were just a few months ago summer spectaculars, they know that the sort of conditioning that made for smashing success at sea level does not necessarily apply to ski level. "We ran up and down mountains like deer in deer season," said Suzanne Chaffee of her pre-Olympic Aspen training. . . . To strengthen muscles in thighs and ankles, they ride bikes, do Russian Bear dances, take six-week ski-prep courses at the Y. They rotate their ankles in fast circles under their desks, and play "this little piggy went to market" games with their toes, idea being to get each one to move independently. They buy machines like the AMF Stein Eriksen Ski Way to help them maintain their downhill muscles and form—edging included—indoors. . . . And if perchance they get a late start with these routines, they go and glow anyway. Skiing's a sport that can be geared to one's level of conditioning. Take it in, but take it easier.

Real George: that's the hair of Winter Beautyland. Tied up high in a smooth-sailing pigtail by day, flowing unfettered by night. Or vice versa. "I wear it down and loose on the slopes because it keeps my ears and neck warm," said a brunet panelist. "Furthermore, hair gets misted while skiing and the sun bleaches it, gives a different kind of streaking than the summer beach life . . . a prettier, healthier colour. In the evening, no serious skier feels up to fooling with her hair, that's only for the snow bunnies—so I George it by braiding it, curl the braid under, and tie it all up with yarn." Another brunette likes equally the way her hair streaks in the winter sun, but Georges it by day, lets it fall free in the evening. "Bound up all day, it needs to breathe at night." . . . Suzanne Chaffee, whose pale, blond head made its skiing début in Vermont when she was three, credits her hair's persistent, untampered-with lightness to the sun. . . . Carmen electric curlers, wigs, and falls are basics in the luggage of many skiers. "But only for evening, not for the slopes. Fake hair and false eyelashes are out when you're skiing."

(Continued next page)



TAD WAKAMATSU

GOOD WINTER LOOKS TO HAVE ON HAND

For a winter gala, good face to have on the ready. Prepared in advance for flawless performance by Imperial Formula Nutricia Cream, a double-doer that firms and lubricates at once. Decorated for its aethereal rôle here with Imperial Image medium beige foundation and translucent face powder, Imperial Formula Nutricia lipstick, Pink No. 1. Golden gauze around head by Saint Laurent, whose brilliant "Y" perfume could sign the message. Braided halo by Christophe Carita, earrings by Majaro.

Good hand to keep a watch on, *left*, pampered and well timed with a sporting Endura watch, broad white patent band.

PENN





BEAUTY *bulletin*

WINTER BEAUTYLAND

You gleam. All over. These are the facts. The closer you are to the sun, the higher the altitude, the less density of atmosphere to screen the ultraviolet rays, the more likely you are to burn. It's the light of the sun, not the heat of the sun, that does it. . . . These are the rules. Start the day with a moisturizing sun screen. Not necessarily the item with the same permissive manners that did well by your summer colour. More pertinently, one from among those formulated especially for winter hazards, sun lotions that have their guard up against windburn and chapping, too. Bonne Bell's High Altitude Cream for maximum protection in the nippier moments. Sure Tan for Skiers, a Bonne Bell lotion of similar persuasion for the milder days. Both arrive in small tubes to snuggle in parka pockets. Aramis Weather Shield and Bonne Bell's new Weatherproofer (in a round shoeshine can) are face protectors that cling and convey a definite feeling of something-overhead-is-watching. . . . To the mouth guardian department, Sea & Ski has introduced Lipsavers, tasty sticks that incorporate sun filter plus medication plus flavour. Would you like Spearmint, Lime, Orange Mint, or the cautious number called Neutral? . . . "You have to look natural and you have to shine. And you don't just shine naturally," said a wise upper-altitude girl. You cream earlobe to earlobe; Suzanne Chaffee sometimes even goes so far as to shine her nose, all the more natural to gleam. . . . You use an eyeliner to dissuade sunburn. Over waterproof mascara, you apply a high-altitude cream. Then, with a tiny brush, you comb the lashes carefully so there will be no unat- (Continued on page 236)



BEAUTY RULES FOR WINTER WAISTLAND

Taut waist, *left,* might be arrived at by behaviour, *right:* lazy-girl way to shape up waist, wrist, ankle. Casual time spent daily in AMF's Tone-O-Matic waist belt, wristlets, anklets doubles the toning action of jogging, walking, or whatever you're up to by forcing muscles to cope with more weight. Wear waist belt two hours a day, two to three weeks, hopefully lose one inch of girth. On the glittering waistland, *left,* diamonds, coral, sapphires, emeralds, and Lindé-created emeralds from the Quintessa Collection designed by Leonard Fisher for Union Carbide. Harem pyjamas by Jon Haggins: Bonwit Teller. White lace body stocking, *right,* by Ariadne; Best & Co. François of Kenneth coiffure.

SKI SEASONING-SPICING UP THE SNOW SCENE



Skiers have come to their fashion senses . . . of adventure, of proportion, of humour. Silhouettes are sleek, fabrics glimmer and gleam, colours shout out loud. And it's definitely not meant to be bunny. It's for real, and real skiers have never looked better. . . . As for the snow scene, Switzerland's magnificent glacier de la Rosablanche, it's so remote only the most daring skiers ski it. Vogue's adventurous team flew there in such shifty weather that the pilot's bill receipt noted, "Avec nos vives félicitations pour votre courage."

The warm-up suit, above: hot news for freezing skiers in line when the lifts open—a chrome-yellow jump suit to wear over regular ski gear; the pants unzip for easy exit when the day warms up. By Head Ski and Sportswear, of Du Pont nylon with Zepel finish, interlined with Du Pont nylon and urethane foam. About $95 at Abercrombie & Fitch; Hudson's; Nordstrom Best. Black mittens by Mr. Fred for Fur & Sport.

Chains and fur and hot hot pink, far left: tall-collared tunic belted wide over matching pants, going around toasty under a notch-collared coat of natural zorina. Tunic and pants by Ernst Engel, of Trevira and wool (French River Mills fabric). Tunic about $55; pants about $35. At Bergdorf Goodman; Swanson's. Coat by QMB Furs. At Bloomingdale's; Hutzler's; Joseph Magnin. Chains by House of Joy, Yves Saint Laurent. Laced suède belt by Elegant. Gloves by Mr. Fred for Fur & Sport. Boots from Streeter & Quarles, New York.

Hurrah red, bravo blue, above left: a winning ski team of quilted jackets with racy white zippers, over-the-boot pants. Michèle Rosier for V. de V.; Monsanto Wear Dated nylon. V. de V. helmets, goggles. White gloves, Princeton Skate & Ski; black gloves, Mr. Fred for Fur & Sport.

To ski or not to ski, near left: powder-blue zipsuit to whistle down the wind, big-collared and belled over silver ski boots . . . after-ski green—belled pants, a ribbed knit shirt with snowy collar and cuffs. Blue jump suit by Ernst Engel; wool, nylon, and Lycra (Anglo fabric). About $110: Abercrombie & Fitch. Adolfo hat. Yves Saint Laurent chain. Green turnout by Rudi Gernreich for Harmon Knitwear; wool knitted in America. About $150: Henri Bendel. Boots made in France for Bloomingdale's. All four ski pages: clear plastic furniture by Quasar Khanh.

SKI SEASONING— ON THE SNOW SCENE

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The quick red-fox weskit, far left, above, jumps over a curry-coloured ribbed wool turtleneck and a sleeveless red jump suit—wonderful new look out on the mountain tops. Fox weskit lined in red felt, by Adolfo. Turtleneck by Ernst Engel, about $45 at Bloomingdale's. Jump suit by Edelweiss, of wool, nylon, and spandex. About $70 at the Scandinavian Ski Shop. The fur mittens by Mr. Fred for Fur & Sport. The greatest greatcoat of them all, near left, above: the luxury is barbaric as natural Canadian silver fox goes on and on, with darker silver-fox collar, cuffs, and hem-band. Designed by Emeric Partos, made to order at Bergdorf Goodman. Sknickers, far left, chrome-yellow quilting to match the short, snug jacket and goggled helmet. All by Michèle Rosier for V. de V., of Monsanto Wear Dated nylon. V. de V. knee socks. Bernard Kayman goggles. Gloves: Princeton Skate & Ski. Racy black racing pants, directly left: stretching two ways for the sleekest, wind-splitting fit—turned out here with two sweaters, red-hot boots and back-pack. Pants by Ernst Engel; wool, nylon, and Lycra. About $75. At Abercrombie & Fitch. Black sweater about $19: Brooks Brothers. Pink sweater, Jacques de Loux for Bucks County. Emmanuelle Khanh hat. Glentex collar, cuffs. Ruza Creations bag. It's a lucky break, above, when you can sit it out in Courrèges's turtleneck-jacket and knickers of chrome-yellow rabbit fur with white leather butterfly-fastenings. On skis, it's one of the warmest ways to go. To order at Bonwit Teller; Sakowitz; I. Magnin. Courrèges boot. Bernard Kayman goggles. Gloves: Princeton Skate & Ski.

NO SHY VIOLETS FOR YOUR FURS



PRINCESS IRA FÜRSTENBERG

Sumptuous. Scrumptious. Un-Establishment.
Furs that march to new and exciting drums,
with a fresh new slant on elegance. These are
the furs of the future—imaginative, superbly
made, memorable...and dramatized delightfully,
here, by an actress-Princess: Ira Fürstenberg.
Broadtail toga, left, a silky flow of fur
in velvet-black to light a winter evening.
Marvellous against bare shoulders, with
broadtail rosettes ringing the high neck
and edging a deep slit up one side.
Fur dress, made to order by Maximilian,
of Russian broadtail lamb. Van Rouge rings.
Stanley Hagler shoe buckles. Pantie hose by
Bewitching. François Villon shoes.
Brocade sleeves on mink, right.
Fur with a breakthrough—dark ranch mink to
the floor with a small ring collar, and
the smashing surprise of full sleeves made of
striped antique brocade. With little mink
cuffs. Coat, made to order by Maximilian,
of "Blackglama," Great Lakes natural dark
ranch mink. Emme headband. Bruce Rudow
hand-strap: Henri Bendel. Rings: Bruce Rudow;
Napier; Pakula. Pantie hose by Bewitching.
Herbert Levine boots. Coiffures by Carita.

HELMUT NEWTON


HELMUT NEWTON

NO SHY VIOLETS FOR YOUR FURS

Golden chinchilla, left, the only one of its kind—these precious hide skins, now bred to beige-blond fur with golden brown shadings, instead of the traditional light and dark grays. This new complexion: white, young, more relaxed—and heaven against sunlit skin . . . as shown, on both pages here, by Princess Ira Fürstenberg who acquired her sunlight, this summer, in Sardinia. The chinchilla, a little jacket to the hipbone, with small ring collar. By Christian Dior Furs, New York; of natural Golden Empress chinchilla. At I. Magnin; Holt Renfrew of Canada. Napier rings, at Bonwit Teller. Napier earrings. White mink cape, this page, a snowy swing to mid-calf, beautifully shaped with horizontal skins from narrow shoulders to a far flung flare. Of "Jamaica" brown white mink. J. Wenig Furs, designed by Jacques Tiffeau. At Neal Dunkin; Mowbray's; I. Magnin, Julius Vos Hooge rings. Kayser panties stockings. Andrew Geller shoes. Both coiffures by Carita.



PRINCESS IRA FÜRSTENBERG

FURS

THE CURLY LAMBS: BRIGHT AND BEADED, BLOND AND BELTED



Violet for your lamb, left, a pretty
pale colour for fur flattery—
with bands of many-coloured beads
around the neck and high waist, down the front.
By Chambers Sherwin, of violet-dyed
Swakara broadtail lamb from South West Africa.
At Rich's; L. S. Ayres. Emily Wetherby scarf.
David Evins boots. Ara Gallant coiffure.
Tailored lamb, right, in camel-blond
colour with notched collar, trim little
shoulders, a high belt across the back.
Pocket-flaps at the front continue
the high waist-line. Side fullness adds
swing to the skirt. By Ben Kahn, of camel-
dyed Swakara karakul lamb from South West
Africa. At Gidding-Jenny; Creed's of Toronto.
Cadoro earrings. Trifari ring.
American Astral gloves.
François of Kenneth coiffure.



FURS—
MINK IN A
NEW SHAPE,
NEW TONE

Trenchcoat with a new complexion, left—
a new breed of mink called Creole in
a deep rich smoke-blue, great for a
tailored coat, double-breasted,
with deep notched revers, tidy little
shoulders, narrow sleeves. Here, with a
wide wrapping of chains and medallions
at the waist. By Ben Kahn, at
Gidding-Jenny; Neusteters; I. Magnin.
Kenneth Lane earrings, ring, and bracelet.
Echo stock. Jules Van Rouge belt.
Herbert Levine boots, to order at
Bonwit Teller. Coiffure: François of Kenneth.
Shaped cape, right, of white mink—
the shape-news showing at the armholes
where the fur is rounded and draped to give
the suggestion of sleeves. A plump round
collar hooks at the neck. Length: above-
knee. By Alixandre, of Saga white
mink from Scandinavia. At Sakowitz;
I. Magnin. Napier earrings.
Van Raalte tights. Golo shoes.
Coiffure: Suga of Kenneth.



ALEXIS WALDECK



FURS—
THE GLEAM
OF BROADTAIL

The black broadtail coat (left) becomes a little black dress for evening—long-sleeved black-dyed Russian broadtail wrapped close to the body, edged in ruffles, and flaring into a ruffle-hemmed skirt. HBA Furs. Alexander's. Jacques Fath for Phyllis Hattis Cavanagh earrings. Robert Originals necklace. Gauntlet gloves: Lord & Taylor. Bracelets (right): Christian Dior shoes; Delman Miss Sabra, at Bergdorf Goodman. Laced up and ready to go right: white Italian broadtail lamb trimmed in green suede with green suede-beaded ruffles—a perfect side-closed coat sparkled by jewelled belt. Made to order, by Maximilian. Nina earrings. Apres Art Satin Gauntlet gloves. Herbert Levine boots. Gleam on gleam, for night: a necessity or necklace in lustrous black-dyed Russian broadtail, made with jet-beaded fringe closings and cut-on cropped sleeves. By Paulette At Hattie Carnegie's; Hudson's. Stanley Hagler earrings. Kelly ring. Herbert Levine boots. (opposite page) (outside) at Bonwit Teller. Coiffures by Frances of Kenneth





FURS— BROADTAIL GLEAMS IN BLACK, IN WHITE

Lithe white lamb, eight delicious skins sewed coat of white Indian Broadtail . . . shaped wide-lapeled, and fastened with millions of tiny white grosgrain buttons . . . more luxurious in the shape. Made to order by Maximilian.
Charles Eblen earrings (on shoes).
Van Raalte tights, Beth Henri Bendel.
K. J. L. earrings; Kenneth Lane bracelet.
Margaret Jerrold shoes. Suga of Kenneth coiffure.

Black broadtail and white mink. Behold: two furs, two ways to wear a reversible wrap-coat— black-eyed Bonaventure broadtail with its bleached white mink facing spilling at the edges, baring of all the warmth inside. Bitter Bros.
Ali Khan. A. Sherman, Bullock's-Wilshire.
Goldsten earrings. Roger Van S necklace.
Miss de N pin. Caldwell belt. Bates gloves.
Wylie leather polish on black broadtail

opposite— exciting as a Sioux's charger marvelous swing of black-eyed Persian broadtail lavishly slit-pocketed and trimmed by wide leather . . . arching the pockets and cuffs, lining the stand-up collar, cinching the waist. Made to order by Maximilian.
Caldwell belt. Opposite gloves.
Dobbs Lowell Taylor, K. J. L. earrings;
Kenneth Lane bracelet.



ALEXIS WALDECK





The gleams in the eye here, from left to right: Apple jam jar by Tuttle. Fluted bowl, Tiffany. Towle's hefty pepper mill. Triple-weight, massy cup, Tiffany. Paul Revere tea and coffee pots reproduced in silver plate, Lunt. Chelsea porcelain holly bush, ripe with berries, in a silver tub (the bush lifts out to decorate a candelabrum, the cup holds cigarettes); next, a silver-nestegg egg paperweight: both by Gorham. Towle's handsome silver-plated cigarette box. At the back, a large fluted bowl on a matching deep plate, in silver plate by Reed & Barton. A Paul Revere pitcher reproduced in silver plate by Oneida. Fluted, footed bowl, from Tiffany. Under all: a round silver-plate tray in Chippendale design, International. Unless otherwise specified, all pieces shown are in sterling silver.

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TO PEOPLE WHO
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WORD FOR SILVER
IS "MORE"



DAVID MASSEY

VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

What we want now. A hat. With a brim, please



For, as we speak, it's under the brim of a hat that lots of the long haired glorious beauties are hiding . . . because it's fun to wear a hat again—if it's got a little kick to it—a bit of coquette to it . . . a sense of humour to it. . . .



For instance; ***Minnie Beard,*** left, looks—if possible—even more raring, tearing beautiful under the flippy, floppy brim of Halston's black felt hat. What Minnie also likes, the black fox slung around the crown with the tail hanging down behind. $65. Halston hat boutique, Bloomingdale's, N. Y.

Minnie, above right, in another mood, elusive romantic . . . beauty glimpsed through a smoky veil misting down from the brim of a pale smoky velours hat. $27. In the Halston boutique, main floor, Bloomingdale's, N. Y.

Now if Indians were blond . . . ***Lucy Saroyan,*** right, would be right in character playing big chief in her classic black felt Indian hard top hat. $5. Tepee Town, 9 W. 42nd St. . . .



BERRY BERENSON



And if your hat should blow away, you can still hide behind a big clunk of sunglass as Minnie Beard is doing here (left). They're great big Gollum-sized goggle eyes of lavender set in clear Lucite. $19. From Vision Unlimited, 1032 Third Avenue. . . .

HOGENBOOM



Inge-Marie, left, lives in Sweden and she understands all about the looks that glorious girls understand everywhere. So Inge-Marie plops a hat on, too—one she found in a men's shop in Stockholm—just as any girl could do in New York, or San Francisco, or Paris, or Chicago, or Santiago or Santa Fe.

EWA RUDLING

London: the girls

Four sisters—Louiza, Corina, Georgia, and Vicky Flamma Sherman. All under twenty-one, daughters of the Liberian Ambassador to Ghana, they compose all their own songs, made their first big hit with the first record, have just released a new one—are absolutely enchanting girls enchanting London right now. Right (left to right), Corina in brown suède, crocodile-banded jacket ($43), black wide pants ($13); Vicky in bright green pants ($13), the short nipped jacket a patchwork of shiny snakeskin ($50); Georgia in heather-blue pants ($13), her jacket. blue suède banded in python ($96). All by Ossie Clark for Quorum, 52 Radnor Walk, London S.W. 3.

The Flamma Sherman, complete. Below (left to right), Corina in a fascinating dress, all flow and dipping angles, $43. By Ossie Clark for Quorum, 52 Radnor Walk, London S.W. 3. Vicky in a white satin shirt, brocade waistcoat and trousers. $100. Annacat, 270 Brompton Rd., London S.W. 3. Georgia, her midriff bared between white satin bodice with printed cuffs, a billowy satin-banded chiffon skirt. $65. Louiza in a creamy satin fitted waistcoat, brown and black print satin trousers. $44. Both by Ossie Clark for Quorum. Coiffures by Patty Smith of Smith's.



PATRICK LICHFIELD



What goes on Flamma Sherman feet. Below (left to right): gold kid strippy, strappies, $30; dark red patent boot to the knee, oval patent buckle, $70. Both from Kurt Geiger, Bond Street, W. 1. Ankle boot cut like the old man's shoe, $45, from Russell & Bromley, Bond Street, W. 1. Black velvet slippers encrusted with Maltese crosses, $30, from Kurt Geiger (similar ones at Henri Bendel in New York). And finally, black patent boots, $65, from Russell & Bromley, Bond Street, W.1....



More on next page



HOGENBOOM

Laura Nyro, above, zooming new super star talent, a voice that rolls out thrilling, goose-bumpy soul and rock, most of it written by herself. In person she's small, quiet, shy, has the softest voice—is very special about the way she dresses . . . likes most to wear long black things all the time. Laura found this deep-sleeved panne velvet slip "in some store in the 50's or 60's. . . . I feel comfortable in it to work in, to be gay in. I dig velvet . . . I dig this." . . .

New York: Music People



It's not only the sound, sometimes it's the sight too . . . very stimulating. Stewkey, left, lead singer with ***the Nazz,*** recently appeared at the "Café au Go Go" wearing this ravishing shirt—palest lavender silk crêpe, the sleeves—well, the way they ***moved*** when he moved—very beautiful. It was designed by Ed Baynard. . . .

JACK ROBINSON



The Bee Gees, above. The famous English group on their way to Atlantic's studio—Robin and Barry striding up front, Maurice, Vince, and Colin coming into view. Together they make the most romantic modern sound. Dressing, they think individually. Robin, left, thinks natty, but conservative—has his suits made at Bailey and Weatherill, London. Barry—perhaps because he is so beautiful? thinks a bit more flamboyantly—gets things like his chrome-yellow wool weskit, and pants, paler yellow shirt with "the largest collar in human history" made at John Stephen, London. . . .



He's the new status dog. He's a Shih Tzu and suddenly it's chic to have him following you. There's one following Elizabeth Taylor, the Shah of Iran, Barbra Streisand, Edward Albee. . . .

PRICELESS!..



Your face is most precious . . . especially to those who love you. If you think this is vanity, all right. Be a little vain. Indulge yourself. But . . . it is the only face of your lifetime, so give it only the best.

- Zeigler has devoted years and years to the problem faced by women such as you . . . that of aging normally, but showing every bit of it. (Zeigler really cares.)
- Zeigler patiently, medically and scientifically, developed a facial unit to meet exacting requirements for safety, comfort, and effectiveness. (Zeigler really cares.)
- Zeigler has done everything possible to provide a *pleasant* way to handle certain progressive signs of normal aging—with ultimate convenience and privacy. (Zeigler really cares.)
- Zeigler proved this unit's effectiveness, in independent clinical studies . . . *and* photographically, as shown in these *unretouched* examples:



from this . . . to this

- Zeigler is the unit thousands of women are grateful for —and depend upon—to look their very best.
- Crafted to give a lifetime of use, the Zeigler unit has a five-year warranty.
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Leonard Bernstein

(Continued from page 165)

men. Actually, there is no such thing as remaining alone in ecstatic glory. The audience may disappear from consciousness. But the men remain with me.

"When it's over, and you've really been away in the labyrinth, it's really an effort to come back. I once had one of my little verbal game fantasies about coming back to the here and now. I thought 'here-now' transposed is 'now-here,' and 'now-here' put together is 'nowhere,' and I found some kind of profound meaning in that, because compared to where you've been, 'now-here' is, indeed, 'nowhere.' "

I asked Lenny if his performances are ever affected by his own moods. "Not in the easy sense that when you're feeling depressed it will show. Or that that's a good time to conduct Tchaikovsky's *Sixth*, because it's depressed music. It's not that easy, and it's not that one-to-one. As a matter of fact, when you're in a very strong mood, a very positive mood, it may be exactly the right time to conduct Beethoven's *Funeral March*.

"I know that in general the stronger you feel, and the readier you feel, the more gism you have for the performance—the better it will be no matter what the music is." . . .

. . . "I've written only two works in the last ten years," he said. "Since I took over the Philharmonic at the point when I finished *West Side Story*, I've done just those two, neither of them for the theatre: *Kaddish* and *Chichester Psalms*. Both Biblical in a way. Something seems to keep making me go back to that book. And there was *Jeremiah*.

"Of course, it all ties back to Daddy. That whole tremendous influence. It's pure ambivalence. I think the two poles of the ambivalence are not just poles, but are interdependent and mutually influential, if you know what I mean. I'm sure that if you investigate it, it becomes a tangled neurotic knot.

"For example, I must feel a certain guilt about my father, about having resented him, feared him so when I was a child. Because he opposed my music, because he didn't seem to understand me.

"It doesn't mean I had a compensating, equivalent dependence or an elaborate, exaggerated love for my mother. I was very fond of her. But it isn't that I threw myself completely on my mother's side and rejected my father, although she did have much greater sympathy for the music, for the whole artistic idea.

"And yet my father impressed me enormously. I admired him. I learned so much from him. His knowledge was enormous—extremely limited and circumscribed by Talmudic studies, yet within that limited area his knowledge was enormous. His intelligence was equally enormous. The breadth of his reasoning—which is a Talmudic quality—made him in every sense a man of God. He is a deeply religious man. Highly moral."

Bernstein paused. I wondered aloud whether this ambivalent feeling toward his father still showed itself in any way. "In some minor ways, yes," he answered. "To this day I have not been able to rid myself of certain little patterns whose origins I clearly see. For example, I never play golf. I don't want to hear about pinochle. Canasta, poker, bridge, anything you want, but I don't want to know about pinochle because that was his game. Really, to reach my age and still carry those ridiculous taboos around! It's stupid. I mean, man's power to change being his divine element—his divine faculty—why can't I have changed enough to have thrown off these prejudices against such innocent things as golf and pinochle?

"As time went on, he mellowed very much and I understood him much better. We became very good friends—which we are now. I came to love him and understand his terrible faults and foibles and weaknesses—and the pain and the

(Continued on page 226)

SWEDEN'S MIRACLE FORMULA THAT MAKES SKIN LOOK YOUNG AGAIN



Clinical tests by leading medical authorities prove that new Swedish formula with natural food ingredients helps solve the problem of lines, wrinkles, and flabby, dry skin — ACTUALLY MAKES YOUR SKIN LOOK UP TO 15 YEARS YOUNGER!

Before you read another word of this exciting news release — let us set the record straight on some startling medical facts just recently published. Briefly stated it reads like this: Thanks to new scientific breakthroughs, medical science now considers a woman of 60 to be just approaching middle age! — a woman of 45 to be just reaching her prime years of youthful beauty — and a woman of 30 to 35 to be a mere "newlywed" when it comes to the appearance of her skin! I know that at first glance this may sound overly optimistic on the part of medical science . . . but not when you consider the following events that have just taken place. Not when you realize that medical science has at last tracked down the 2 factors in nature that cause your skin to age — has found a new way to cope with them — and a new way to help reverse this aging appearance in just a matter of days!

(New York, N.Y.); At a dramatic news conference today, it was revealed to America how a leading European specialist disclosed that science has finally discovered how to restore youthful beauty to aging skin — and without the use of old-fashioned make-up, beauty creams and cosmetics that only attempt to mask complexion problems, instead of solving them. The secret is a new scientific development based on a new food discovery. Yes, a totally new approach to the problems of aging skin — a chemical food formula that has been used in university tests, hospital tests and laboratory tests to actually make your skin look younger . . . up to 15 years younger, IN JUST 10 TO 30 DAYS.

Then right before the eyes of the assembled reporters and beauty editors, it was revealed how this world-famous research scientist made a 35-year old woman look 14 years younger with simple 5-minute treatments.

"IT WAS LIKE WATCHING A WOMAN GROW A FRESH, NEW SKIN"

After filling in the reporters on the background of the test-subject (39 year old Mrs. H. Dorland), we were told of the varied skin problems this 39 year old woman had suffered from . . . skin problems typical of women 30 to 65. Problems like stubborn wrinkles in the forehead . . . unattractive crow's feet about the eyes . . . deep, furrowing lines extending from nose to mouth . . . sagging, flabby skin under the chin . . . and dry, aging skin. Then, with a series of clinical photographs he demonstrated this remarkable food discovery.

First, he disclosed how he took a soft whitish mixture from a jar and began lightly spreading it over Mrs. Dorland's face. Softly patting it on — never rubbing it in . . . never massaging. Then he described how the white mixture began to slowly disappear as it penetrated deep down into the woman's skin. Then he showed us actual slides made during the test.

First, we saw proof of how those stubborn wrinkles started to fade away . . . until that 39 year old forehead seemed almost clear and unlined as a baby's. Next, the scores of unattractive crow's feet appeared to melt away before our very eyes. Then, the deep, ugly lines around the nose and mouth seemed to actually vanish in just a matter of hours . . . and her entire facial area was smoother, more even . . . softer to the touch . . . more flattering to the eye. And then to our utter amazement, the sagging, flabby skin under the chin . . . the loose, aging flesh at the neck seemed to grow tighter, firmer . . . until the chin and neck looked like those of a woman of 25. And finally, Mrs. Dorland's entire complexion began to glow with such a fresh, vibrant youthfulness that you could hardly believe it had ever been tired, dull and dry. **Yes, this new scientific discovery had transformed the 39-year-old Mrs. Dorland into a lovely 25. (Before our very eyes we had seen living proof of how she actually looked 14 years younger!)**

A DOCTOR EXPLAINS . . .

The amazing transformation you have just been witness to may seem like a miracle to unscientific eyes, but it is really a simple, natural process based on medical facts scientists and doctors have long suspected . . . *but only recently have finally proven true.* Let me explain:

"You see, as we age muscles and glands beneath our skin start to shrink in size. Instead of staying firm and taut (like in childhood — they grow soft and flabby . . . and start to collapse. As they collapse — hollows, lines and wrinkles form—your skin loses its elasticity—and soon you are plagued with those tell-tale lines and signs of age that broadcast your years to the world. What causes this skin tissue collapse? — NOT a lack of moisture as you so often have been wrongly led to believe; because if only moisture was needed, you should simply rinse back the lost years of youth by merely washing your face with soap and water. **NO — it is not moisture, but a gradual diminished supply of essential nutrients your body is no longer able to supply to the tissues of your skin. In other words, your body literally starves your skin into aging.**

AT LONG LAST — SCIENCE FINALLY SOLVES ALL 7 OF THESE AGE-REVEALING PROBLEMS



1. Lines on the forehead
2. Lines at the corner of the eyes
3. Lines under the eyes
4. Lines around the nose
5. Lines nose to mouth
6. Lines around the mouth
7. Lines on neck, under chin

CAN NATURE BE CHANGED?

But what if medical science proved to you that with a newly discovered food formula you could NOW actually diminish the ravaging effects of this aging process . . . actually restore the youthful vibrancy to your skin. And what would you say if medical science told you that when research scientists took this newly-discovered food formula . . . put it into a chemical concentrate base that could be applied directly to the skin . . . youthful skin beauty began to bloom again on virtually every woman tested.

. . . restore fresh, youthful beauty . . . and help end that dull, aged appearance of lines, wrinkles and crow's feet ONCE AND FOR ALL!

NOW LOOK UP TO 15 YEARS YOUNGER WITH SPECIALIST'S 5-MINUTE TREATMENT

The name of this newly-discovered chemical food concentrate is NUTRIVENA B25 . . . and never before has medical science been able to even approach the miracle results this great new discovery delivers. Yes, whether you are only a woman of 30 who is first starting to disclose the first faint ravages of time . . . or even a grandmother who never believed you could look young again . . . here is the miracle that modern science now offers you.

If you are in your thirties you will see all those aging effects of lines, wrinkles and crow's feet start to disappear ALMOST IMMEDIATELY. If you are in your forties . . . you will see that dry, sagging skin under the chin and neck start to appear smoother, fresher, tighter and tauter in a matter of days. And even if you are 55, or 60 or even 65 years old . . . you will see the horrid aging effects of harsh, ugly lines at the nose and mouth begin to melt away . . . **NOT IN MONTHS — BUT IN JUST 2 TO 3 WEEKS . . . and you'll be astonished to have people think you are actually 15 to 20 years younger.**

NUTRIVENA B25 IS NOT YET READY FOR SALE—BUT FREE-TRIAL SUPPLIES ARE AVAILABLE!

If like most women you have spent fortunes on all sorts of creams, hormones, masques and beauty preparations without real success . . . then here at last is a truly scientific approach to new-found beauty . . . one that has been medically proven can help you recapture 10 to 15 years of youth in less than 30 days.

So if you would like to try NUTRIVENA B25 on a complete free-trial basis . . . without risking a single penny . . .

If you would like to see yourself, in the privacy of your own home how it can help you recapture up to 15 years of your youth here is all you need do:

HOW TO TRY THIS BRILLIANT NEW DISCOVERY ON A FREE-TRIAL BASIS —WITHOUT RISKING A SINGLE PENNY

Simply fill out the enclosed reservation priority coupon. Then either send $5.00 or pay postman $5.00 plus C.O.D. postage on arrival. This money is returned to you, if desired, at the end of the 30-day trial period. But we must ask you for it initially as evidence of your good faith.

When your NUTRIVENA B25 arrives simply apply as directed to your face and neck. Make sure you don't miss a single spot . . . a single line or wrinkle . . . or other complexion problems that may have been robbing you of your own God-given natural beauty. And here is that miracle that must happen:

In just days you'll start to see stubborn forehead wrinkles start to fade away . . . crow's feet begin to vanish . . . deep, ugly nose and mouth lines become softer and smoother . . . loose sagging flesh under the chin and neck suddenly take on a new, youthful, firmer appearance. Yes, you'll see new youth restored to aging skin . . . new beauty in as little as 15 to 30 days . . . to your entire face. And remember . . . if you so desire, if you are dissatisfied in any way, you can get your full money back at any time or at the end of the 30-day trial period. Simply send us a letter with the cap from the NUTRIVENA B25 jar requesting your $5.00 back and it will be immediately refunded. You keep the NUTRIVENA B25 as our gift . . . so you are not buying . . . only trying . . . and it doesn't have to cost you a penny. Could anything be fairer?

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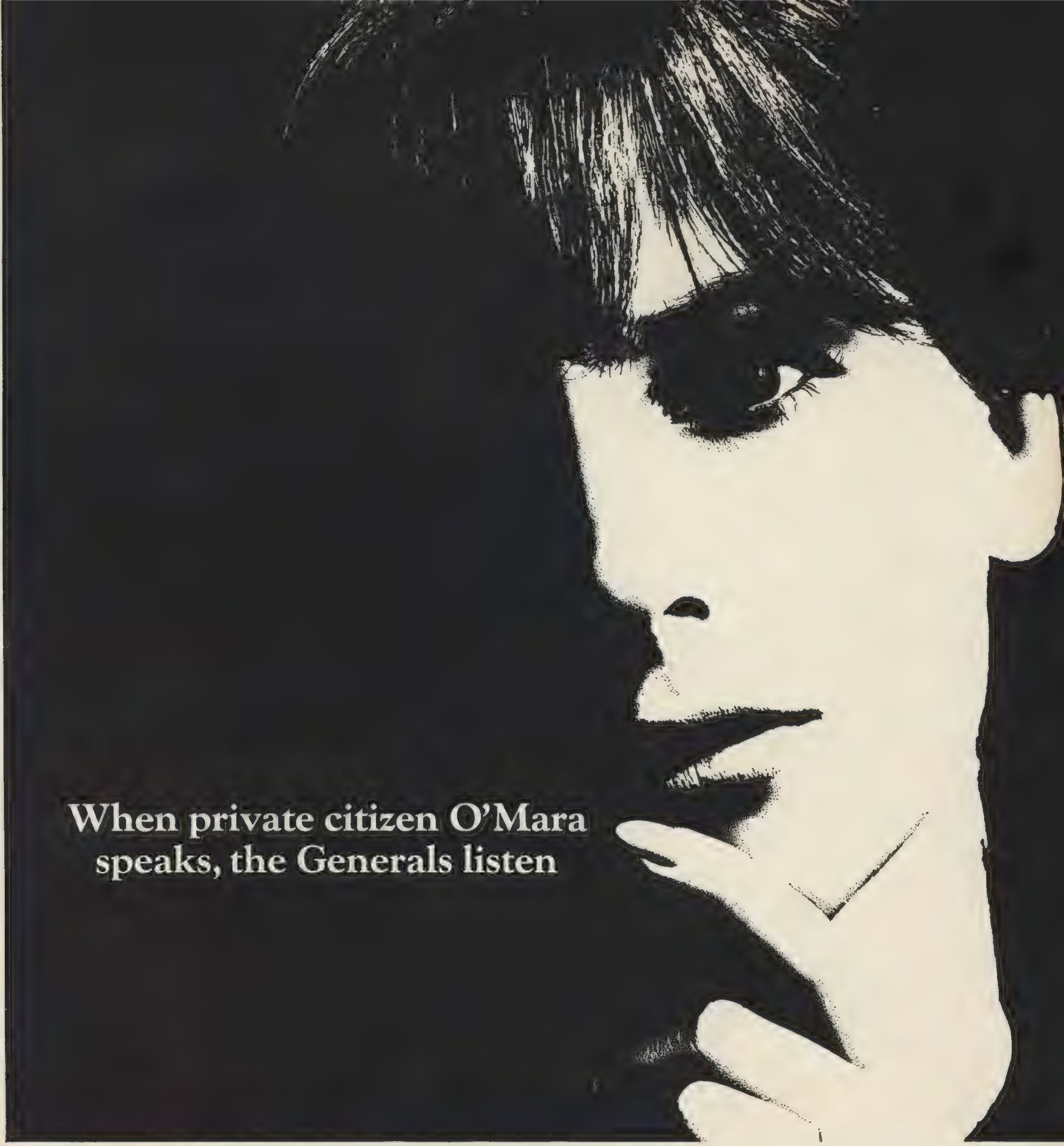
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Give the fashion-minded on your Christmas list the flattering gift they deserve...give VOGUE this Christmas season!

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When private citizen O'Mara speaks, the Generals listen

General Foods, General Motors, General Mills *better* pay attention to the likes of Mrs. O'Mara. Because she—and *you*—buy only the brands you like. And drop the ones you don't.

That's the wonderful power you have when you have free choice. It's free choice that keeps the Generals on their toes trying to please the troops. And in competing with each other, they generally come up with something better. Or cheaper. Or else.

Yet, strangely enough, there are well-meaning people in this country today who just don't see it that way. They think Mrs. O'Mara is confused by *too much* choice in the marketplace. Or, maybe, just not bright enough to choose among all those different cake mixes or 36 different kinds of cars. Reduce the choice, they say. Wouldn't four kinds of cake mix be enough? Standardize the products. That will make shopping a lot quicker and easier for everybody.

The trouble is, who sets the standards? Not Mrs. O'Mara. She may be a wizard with a bowl of batter but she hasn't a test tube to her name. So, the critics suggest, let the government do her shopping for her.

That's sympathetic of them but Mrs. O'Mara's very favorite cake is a plum-nut mix—and that's apt to be the first to go when they start cutting back on choice. We hope yours is chocolate or vanilla because they stand a pretty good chance of surviving.

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Leonard Bernstein

(Continued from page 222)

suffering he went through in his life."

Lenny told me that from the very first his father had pinned his hopes on one of two things for him. Either to go into his business or become a rabbi. The idea of Lenny becoming a musician was both distasteful and depressing to him. It had to do with his own somewhat limited points of reference. In his day, to be a musician meant somebody sitting in the lobby of a hotel, playing in a trio. In eastern Europe a musician was a *klesmer*, a sort of wandering minstrel little better than a beggar, who would go from town to town looking for weddings and feasts, and be thrown a crust, or be invited to sit down and have something to eat for his labours. A *klesmer!* His son was going to be a *klesmer!* Never! . . .

"My mother insists that I was always very musical, that even as a child, before I could speak, I was drumming out rhythms on the windowsill—that when I heard a piano, I'd go mad. Or the radio. Those were the very early days of radio. I can remember radio at the age of eight, or so: a huge Atwater-Kent with a big horn and three dials, which took hours to tune in a station. . . . I know that the family was not musical. We never had music in the house. We had no piano. We had a phonograph, but it played only 'Barney Google.'

"I never knew there was a world of music, a world of concerts, or opera. I never was taken to any. I had no notion that anything like this existed. I remember hearing, oh, Rossini overtures and such things on the radio and going mad with excitement. But still, nothing happened.

"And then one day, my Aunt Clara—my father's younger sister, and a remarkable woman—decided to move back to New York and she didn't know what to do with some of her heavier articles of furniture. So she dropped off in our house . . . an upright. An old-fashioned, heavy, carved, upright piano with a middle pedal which, when depressed, caused it to sound like a mandolin. Do you remember those mandolin pedals on the old pianos? Well, this thing was moved into our house and stationed in the hallway because there was no other place to put it. And I touched it. And that was that. . . .

"I was safe at the piano, for some reason. Even before I knew how to play it, I was improvising not only music but a system of music. I made my own system of harmony. Nobody ever taught me harmony till I was in college. I didn't know that you could study harmony. I found that there were chords that existed in a certain relation to one another—and I gave them names. I had 'finishing chords' and 'governing chords.' It's very funny that I came to the name 'governing' because dominant means governing. Subdominants became 'sort-of-governing chords,' some kind of variation like that. I found out later that my own terms matched almost exactly in spirit the official names for the chords. Then I had terms for modulating and keys; I don't know what they were anymore. But it was a rather complete system, as I discovered when I came to study harmony at Harvard. . . ."

Here Lenny paused. "I know it would have pleased my father deeply if I had become a rabbi," he said. "And there is a certain amount of rabbi in me which I get from him, of course. He is the son of a rabbi, and he is very rabbinical in nature himself. If you say to him, 'Pass the salt,' he's already teaching you something: 'You know, Moses said about salt . . .' or whatever. I must say, I've inherited some of that.

"I do tend to be lecture-y, and I love to teach. I also, I'm sure, bore people to death by giving lectures when all they want is a simple answer. I know this is true of my children. I do it constantly. It's part of my rabbinical streak. . . .

"I loved other things. I loved other studies. I was particularly taken with English literature and poetry. And lan-

(Continued on page 228)

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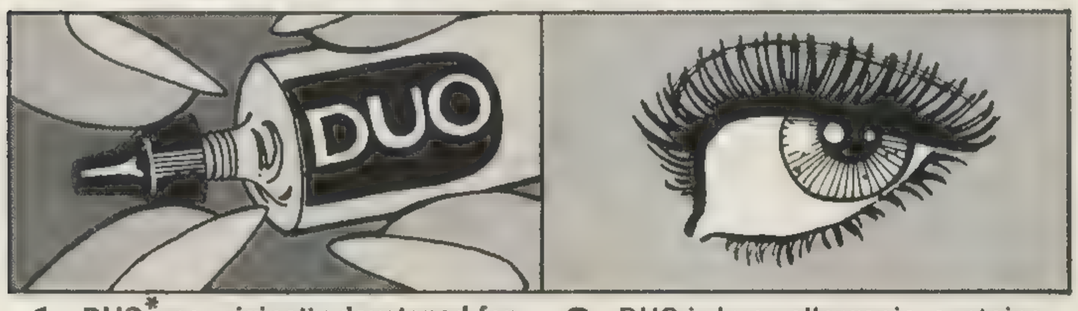
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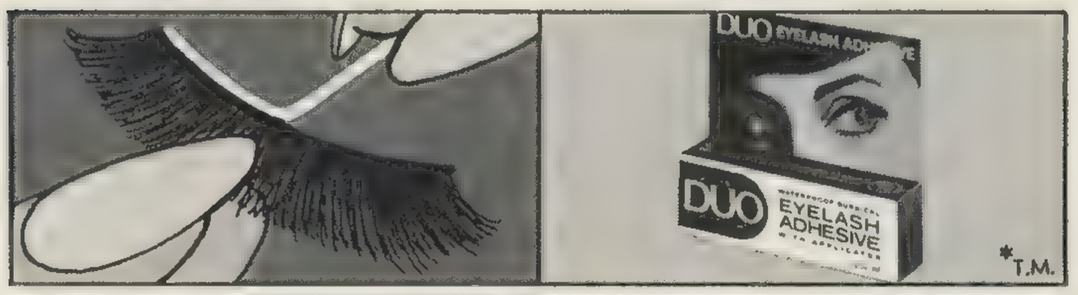
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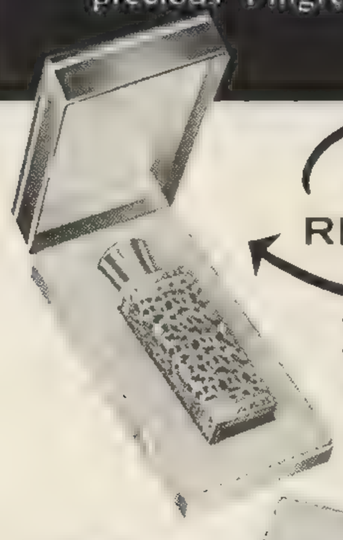
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Leonard Bernstein

(Continued from page 226)

guages. But music was a whole other thing. It wasn't a study, you see. It was a way of life. . . .

"I wrote a piano concerto when I was thirteen. I found a page of it the other day. It looks like Liszt, Wagner, Grieg, Rachmaninoff. A caricature of those composers—but very passionate." . . .

"Of course," Bernstein said, "if anybody said to my father now that he had ever stood in the way of my music, he wouldn't deny it, but he has ways of rationalizing. He had a marvellous line that was quoted in some interview: 'Well, how was I supposed to know that he was Leonard Bernstein!' He said that! It's very witty, actually." . . .

[The following is an excerpt from a transcript of a taped conversation between Mr. Bernstein and the author.]

JOHN GRUEN: Let's turn to the style of your work. Are you still, in effect, in search of a style? Are you dissatisfied with the style in which you now compose?

LEONARD BERNSTEIN: That's a practical point to bring up. Having been wrapped up so much of the last ten years in the New York Philharmonic, which means almost constant conducting, the intervals of time available to me have never been enough to get going again as a composer.

As a result of these long gaps between composing periods—and even longer gaps between one piece and the next—it has been very difficult for me to evolve what you call a style, a language I'm always speaking, always enlarging, enriching, changing by simply speaking in it all the time, which is the way languages remain living. When people criticize my music as being eclectic, they are right. It is.

It always has been eclectic and probably always will be. For this reason. Also for other reasons. But I think no music has ever been written that wasn't eclectic, that hasn't been dependent on music which preceded it. This is as true of Mozart and Brahms as it is of Monteverdi and Stravinsky. But whatever influences you detect—whatever combinations of other styles one can find, say, in a Beethoven piano sonata—there is with it that incredible individual voice which is always recognizable, always there. If I have that to any degree at all at this point, it's a miracle.

I hope, certainly, to have it more as I go on composing. But this will happen when composing is a more continuous and consistent activity. You see, it is two years since I wrote my last note, the *Chichester Psalms*. Since June, 1965, I have not been able to begin to form a composition. You now find me . . . in the position of starting all over again from where I was then! It's very difficult.

I mean the muscles that were all exercised then and ready for use have now gone slack. I don't know where to begin. I pick up a pencil and think, "Now what do you do when you write a piece? What do you do first?" It's as though I had never done it before. I have to begin again. Each piece I've written has been like that. There were two years between *Kaddish* and the *Psalms*. There were six years between *West Side Story* and *Kaddish*. Absolutely nothing in between!

Six years! I'm told that I have a personal voice in my music. Thank God for that. If I believed that there wasn't a voice, I don't think I would ever write music. But it's very difficult to pick up the pieces. This, of course, militates against having a very strong, individual style. So, naturally, my music will always be eclectic to a certain degree. I don't care, if that small voice is still there.

J. G.: Do you think you might ever embark on writing atonal music?

L. B.: No. That's not in my cards. I've fooled around with it. I tried during my sabbatical year, and I reported on it. I spent about two months experimenting with various kinds of nontypical styles. But I threw it all away and wrote the *Chichester Psalms*,

which is about the most tonal and baby-simple piece I've ever written. No. I still think the hardest thing for a composer to do in our time is to write a tonal melodic line that doesn't sound stale. That is why I'm very proud of those *Psalms*.

They contain utterly diatonic phrases which, at least to me, sound fresh and moving. That is a great accomplishment for me. I don't have to go and meddle in electronic or serial music in order to satisfy my longing for advancement and originality. I don't think that is the way I can advance music.

Leonard Bernstein said: "Then came the terrible day—in March, 1943. Oh, I forgot to say that shortly after my Pittsburgh success, I received a telegram from Koussevitzky [Conductor of the Boston Symphony Orchestra] saying, 'I've heard about the success of *Jeremiah* in Pittsburgh. Would you come and conduct it in Boston?' I asked permission to have that week in Boston, and Rodzinski [Conductor of the New York Philharmonic, and Bernstein was his assistant] said, 'Oh, of course! I can't keep you from the Boston Symphony.' But, again, with a lot of 'Don't think of me' thrown in. I went to Boston. It was again a big smash. It was so exciting because it was my father's city, and my city, and it meant a great deal to me.

"While I was there, I had a telegram from Rodzinski, whom I'd last seen in high dudgeon, saying, 'Congratulations on your great success in Boston. Will you conduct a whole program with the Philharmonic? Any works of your choice, but including *Jeremiah*.' Well, I can't tell you what a surprise this was. Playing my own piece with the orchestra I was closest to. I was finally going to do a full program of my own devising, fully rehearsed, including my own symphony!

"I came back to New York in a state of excitement and flung myself into Rodzinski's arms and said, 'Aren't you wonderful and generous!' and words like that. Well, everything was warmth and light for about a day or two, and then it started again. Anything would start him off. Seeing my picture in the paper. A chance remark. People, thinking he would feel good, would congratulate him on his assistant. Of course, it was the last thing he wanted to hear. He couldn't stand my name anymore.

"The concert came about. I remember playing the *Italian Symphony* by Mendelssohn, Aaron Copland's *El Salón México*, my symphony—and I can't remember what else. The three performances were very exciting. Standing ovations, stuff like that. But a terrible review by Virgil Thomson of my symphony. He said, 'As brilliant as he is as an executor, so dreadful is he as a composer'—something like that. He called it imitative, derivative nonsense, things like that. He hated it.

"I remember he wrote, 'He writes his brasses high!' and conceded that the orchestration was thrilling. Anyhow, the concert went marvellously and Rodzinski went into the dumps.

"One day I fell sick at a morning rehearsal. I had a stomachache, or something. I told the personnel manager that I was ill and that I would be upstairs in my room if I was needed, that I had to go up and lie down, which I did. In the afternoon I felt better. I went out to get a haircut at the Essex House barber shop. And there in the next chair sat Rodzinski. He glowered at me and said, 'I thought you were sick!' I said, 'I was, and I feel better now.' That was it. We sat in silence having our hair cut for half an hour.

"Promptly the next morning at 9:30, before his rehearsal, he went to the office of Arthur Judson, the manager of the New York Philharmonic, and said, 'Now! Now I have him! There's your famous Bernstein! Caught in the act. He said he was sick, and there he was in the barber shop.' Somebody also had seen me walking my dog. It was true; I had taken my dog out. Judson

(Continued on page 231)

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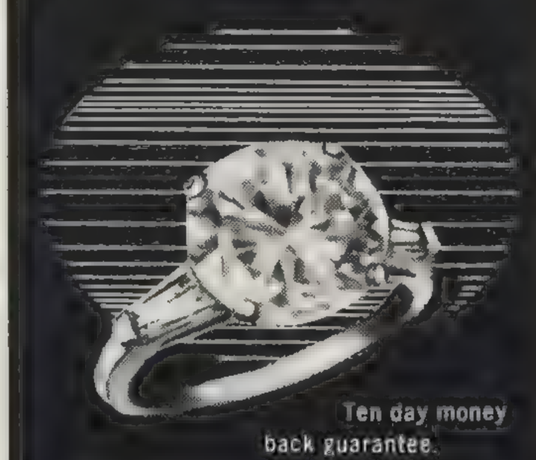
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Portugal

(Continued from page 139)

cars. . . . "Even the customs men helped. In Portugal you could feel an instant *esprit de fête.*"

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The swimming pool at the Palácio Hotel in Estoril—communications centre for at least nine nationalities of guests scattered in three hotels and friends' houses. . . . One quick-minded woman rented early one of the few pool cabañas, found herself running a nonstop canteen. . . .

"I don't think the hotel had ever seen such an invasion of highly spoiled people. Three adorable girls in little blue dresses sat on high stools, helpless in front of the telephone switchboard. It looked like a board of twisted spaghetti. For five days the lines were blocked."

The leading Lisbon newspaper ran an editorial expressing thanks "for the social events that brought publicity and currency to the country."

Small luncheons every day on the yachts, their launches shuttling guests in blue jeans, mini-skirts, T shirts, sandals, bare feet. . . . One of the best lunches given by Mrs. Goulandris Embiricos and her brother Constantine P. Goulandris on his "Cinderella" . . . a buffet of Greek and Portuguese foods . . . swimming, sunning . . . Greek music on the record player.

The nights of the Schlumberger and Patiño balls, the Lisbon fire department and the National Guard with their walkie-talkies helped out, routing the bumper-to-bumper traffic. . . . "As the cars climbed the narrow hillside roads, whole districts came to life with people calling in Portuguese, 'Put on your lights.' When lights inside cars flashed on, lighting evening dresses and jewels, the villagers applauded and cheered." . . .

"I don't care how great those parties were, they would have been glorious flops if the music hadn't been good." . . . In addition to the Latin sounds of bands from Switzerland and Brazil and the sultry ring of Portuguese guitars, there was the best dance music right now: American rock and soul, flown over for the first time to ignite these European parties. "The Europeans caught soul like the flu and danced all night to 'Memphis Soul Stew.' "

So much care lavished by the Schlumbergers and Patiños on their guests . . . so much care brought by the guests to look their best: "Extraordinary—when the sun rose, the women looked as beautiful, as fresh as they had eight hours before." . . . Everyone at top form.

"In the excitement, the dancing, what was most noticeable was the hair, the faces, the necklaces." The night of the necklace—spectacular stones, glitter on glitter, stacked emeralds. Faces had a natural glow, untheatrical makeup but brighter mouths than before. . . . "The luxuriant look of hair: long, lifted, smooth and full, clearing the brow."

The dresses—two extremes: discreet, high at the neck, covered to the wrists; or bared with cutouts. Wonderful crêpes, jerseys in pale colours, backgrounds for jewels: sage green with emeralds and rubies, salmon pink with turquoises and diamonds: "The Begum Aga Khan in raspberry chiffon with unbelievable rings of sapphires, of diamonds." . . . The remarkable wraps: from Mme. Grès, angora jersey capes, long, unlined, bias, in colours different from the dresses—tobacco brown over pale green, turquoise over white.

At the Patiños, the pre-party whirr: "At eight in the evening dozens of men scurrying about lighting all the hundreds of candles for the first time so that when the time came, at ten, to light them, they would be ready to go." . . . Nine chefs flown in from Paris, and the head chef complaining because his white hat was improperly ironed. . . . The tense minutes, around nine-thirty, when the fuses blew. . . . The first entering sight of the courtyard (seen first by the small, thrilled grandchildren of the Patiños) with its green-marbled bar running the entire length below towering lattice walls hung with tapered ten-foot-long garlands of fruit held by passementerie cords. . . . On the walls, eight-foot-high vases of tiger lilies, red gladioli, orange and red dahlias. . . . The largest bouquet of all, an exclamation point at the foot of the gardens, under the full moon.

The details: soap, matches, silver candelabra, specially designed with the Patiño monogram. . . . The security measure of orange fluorescent stickers, monogrammed in gold, for the windshields of arriving cars. (When a car entered, the sticker was torn in half so that car could not then return with a clandestine load.) . . . Transplanted olive trees and torches of burning oil to line the driveway. . . . The sudden glimpses, in the house, of treasures: a Rembrandt, an El Greco, a Goya. . . . The spontaneous joy of the guests snaking into a farandole around the dance floor and singing, uninhibitedly out of season, "April in Portugal." The Patiños at nine the next morning, unruffled, smiling, Mme. Patiño undimmed in her white-and-diamond dress from Valentino: "They looked so happy that for a moment we thought the party might start all over again."

Later that day: the easy, pleasing ways to come to earth. . . . Long, unpressured cocktail parties at the quinta of Comte and Comtesse Guy de Castéja in Estoril and at the bewitching little house of Duarte Pinto Coelho in the old section of Lisbon overlooking Tagus harbour with its ocean liners and confetti of boats with red sails.



Patiño pavilion, next morning

Leonard Bernstein

(Continued from page 229)

called me up. 'What's all this about you and Rodzinski and the barber shop? What's going on?' I said, 'I have no idea. I was feeling ill during the morning rehearsal. I left to go upstairs to lie down. By afternoon I felt better, took my dog out for a walk, brought him back, and went and got a haircut. What have I done?'

"Judson said, 'I don't know, but whatever it is, we can't have this at the Philharmonic. There's an atmosphere of murder! You've got to go backstage before this morning's rehearsal and apologize to him, because he's on the warpath.' I said, 'Apologize for what?' He said, 'I don't know, but whatever it is, just apologize! Make things well again.'

"I went backstage to Rodzinski's dressing room—and before I could say, 'Good morn. . . .'—I didn't get 'good morning' out—he grabbed me by the throat and pinned me to the wall. He was brutally strong. He had this huge, almost humped back, like a bull, solid muscle. And he was calling me a liar, a cheat—I don't know what. I squirmed free somehow, or somebody came into the room and he had to let go, because he was killing me.

"That poor man. When I think of the suffering he must have gone through to bring him to such a point! It's heartbreaking when you think about it. But at that moment I wasn't heartbroken. I was angry and scared. I ran into Judson's office, panting, with these black and blue marks on my throat, and said, 'I've just gone in to apologize, as I was told to, and I got this curious greeting. What do I do now?' Judson said, 'I think you better stay away from him for a while. Don't go to rehearsals. I'll arrange something. I'll tell him something.'

"So I stayed away for a week or so, and I worked very hard on *Fancy Free,* because that was coming up in a couple of weeks. I got it finished and orchestrated it. We got it on, and it was a glorious success. There were thirty-odd minutes of screaming at the Metropolitan Opera House. I conducted it myself. It was terribly exciting.

"Sol Hurok came, and he said we must do it everywhere, on tour, San Francisco, the Hollywood Bowl, and I must conduct it. He also made me a managerial offer for life. I remember he took me to lunch at the Russian Tea Room and said, 'Look, you'll have all these concerts, but I can give you much more than that. I can give you security. How much do you need to live on a year? What do you need?' I thought at the most I needed $15,000 to live well. I was thinking in terms of living at Carnegie Hall, with no dependents, and eating at the Russian Tea Room. That was life. So he said, 'All right. I'll tell you what. I'll guarantee you $15,000 a year, come hell or high water, and you'll do all the concerts that I arrange for you, and whatever is over the $15,000, of course, I keep.'

"I never had any head for business, but something rang bells that told me that this was some form of slavery. I turned him down. He never really forgave me for that, or for not saying, 'How about making it $100,000?' Yet I am very fond of Sol Hurok and admire him greatly.

"Can you imagine the sort of year I had? Everything beginning on my birthday. Can you imagine? Following the lean and hungry years, suddenly—beginning with that day—everything that could happen happened. Everything you could dream about.

"With the première of *Fancy Free,* everybody at the Philharmonic realized that I couldn't possibly continue. For many reasons, but mainly because Rodzinski couldn't tolerate it. I didn't see Rodzinski for a long time after his attempt to strangle me. Judson had told me to stay away. Much later I saw him again. I went to his concerts. We said, 'Hello.' But it was just that. He didn't invite me to his house, and no mention was ever made of the incident. I saw him last in Italy where, as you know, he died of a heart attack."



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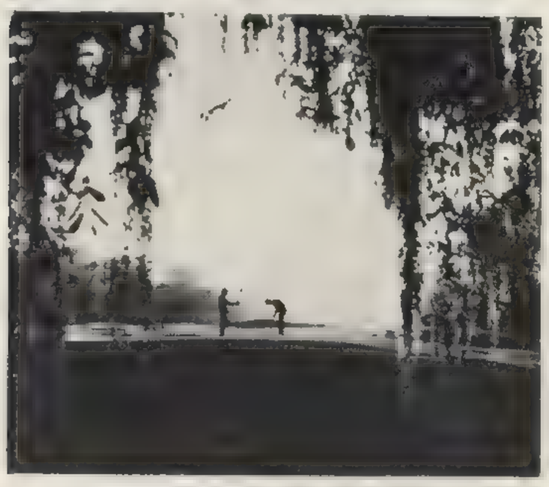
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Beaton

(Continued from page 172)

in these pictures. Of course, in some instances, Beaton has already pre-aged his portraits by setting them in the past—for example the various pastiches of Victorian daguerreotype: The combination of modern with long-ago creates its own time-suspension. But when one speaks of the timeless, this is not what one means. Then what does one mean? Well, any in the series Beaton calls Time Sequences—subjects he has had the opportunity to photograph over periods extending as much as four decades. One observes a slowly thickening, but ever lustrous, rather maniacal-eyed Picasso; an Auden, starting off like a duly wrinkled bloodhound pup, and ending looking like the hound's sagging, tobacco-stained sire; or Cocteau, fragile and fresh and expensive as a sprig of muguet in January, then later, with his jewelled fingers, seeming an animated Proustian souvenir. None of these studies is dependent for its effect upon its relation to the rest of the sequence; separated, any one of them seems an ageless and definitive image of the man. Yet how eerie, and sad, yet how exhilarating to see these faces as they flow through time—frozen by sensitively manipulated light and shadow.

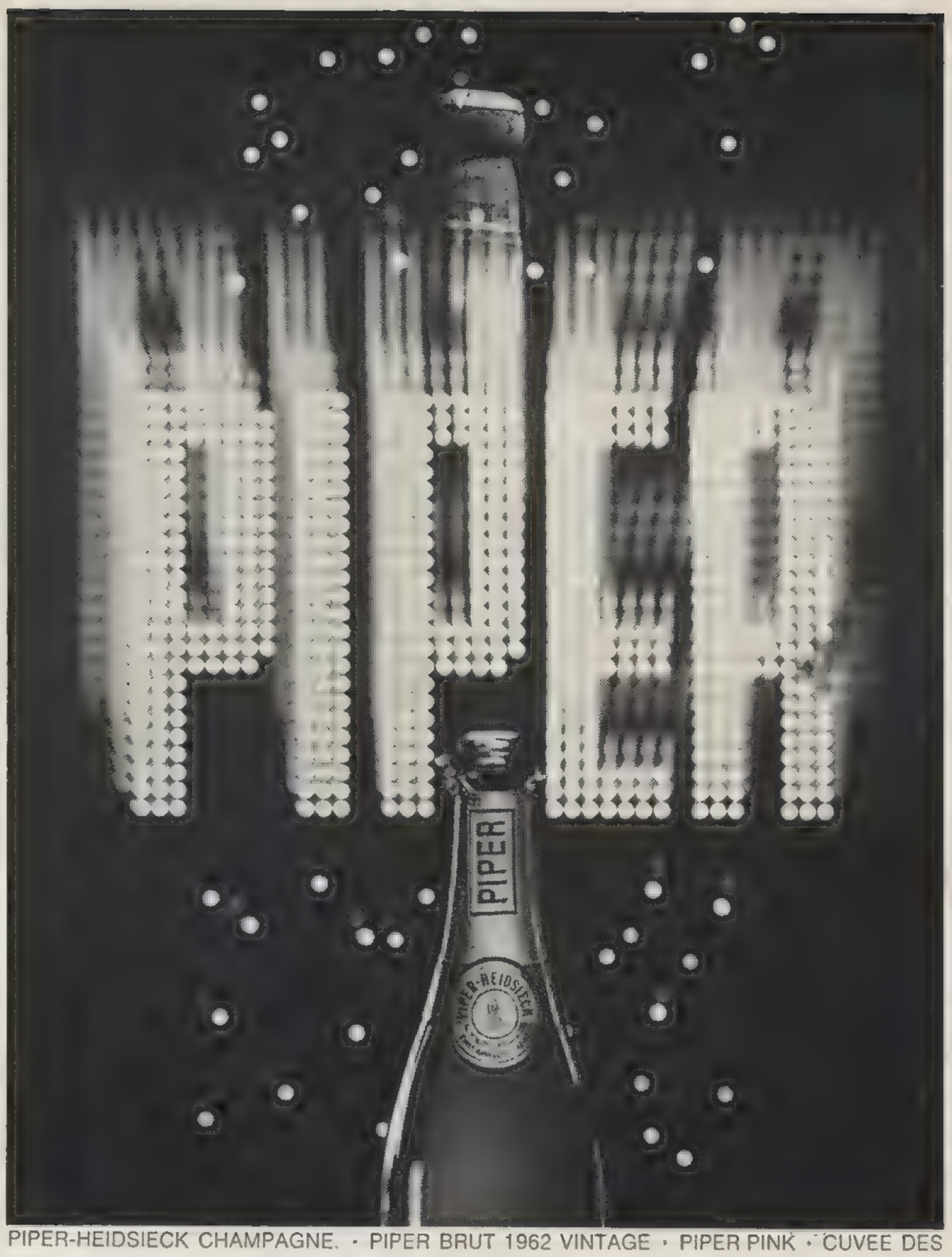
It is not difficult to discern Beaton's influence in the work of others; a harder task is to identify those who have influenced him. Obviously he is indebted to Baron de Meyer, that original and tragic artist who contributed photographs of a pioneer stylishness to the earlier issues of *Vanity Fair*. Beaton, with his own sense of elegance, was the first direct descendant of the late Baron. And Beaton admired Steichen; but name a photographer not obliged to Steichen. To my mind, Beaton's work does not reflect artistic sources as much as it does his private social interests and the temperaments of his times. For example, in 1938 and 1939 Beaton photographed a contingent of personalities not amid flowers and the sleek apparatus of the studios, but through the broken windows of abandoned sinister houses and factories; these photographs are like fever charts of the future, a prediction of the bombs soon to explode.

Speaking of which, among Beaton's most distinguished and versatile achievements are his war photographs, these smoky pictures of London asunder, of violent skies and bandaged children: Here the artist produces a brutal poignance, a harsher colour than the viewer usually associates with his photographic palette. This is also true of Beaton's photographs of India and China, countries in which he served during the war. A pity space does not permit the inclusion of more work from this period, for though these are not military pictures in the sense that Chim's or Capa's were, they are nevertheless war documents of painful poetic insight which illustrate a side of Beaton insufficiently recognized. Nowadays a professional photographer is by necessity almost a professional traveller: Editors with commissions hustle them on to jets that hustle them around the world in pursuit of Lord knows what. Even the feeblest talents are subsidized in this manner (and may I say in passing that ninety per cent, make that ninety-five, of fully employed photographers are feeble indeed: An amazing racket, really, and even a few of the very few genuinely gifted photographers secretly consider themselves racketeers). But Cecil has always been a determined roamer, and as a youth wandered by cargo boat from Haiti to Morocco. Myself, also a footloose fellow, I've run into Mr. B. in the damnedest places. On the beach at Waikiki—with hula music in the background. In a Sicilian olive grove, in a Greek monastery, in the lobby of the Barcelona Ritz, by the pool at the Bel Air Hotel, at a café table in the Tangier Casbah, on a junk in the Hong Kong bay, backstage at a Broadway musical, on a téléphérique climbing a Swiss alp, in a geisha house in Kyoto, among the ruins of Angkor Vat, the temples of Bangkok, aboard

Daisy Fellowes's yacht "Sister Ann," in a Harlem nightclub, a Venetian palazzo, a Parisian antiquaire, a London shoeshop, and so forth on and on. The point is, I've observed Beaton in all climates, mental and otherwise; and have often had the privilege of watching him work with a camera—actually, we have once in a while collaborated: my text accompanying his photographs. I've had that sort of experience with other photographers, particularly Henri Cartier-Bresson and Richard Avedon—both of whom I respect extremely: With Beaton added, I consider that they ought to occupy the first three places in any list of the world's superior photographers. But how differently each man operates! Avedon is primarily a studio photographer, at any rate he seems at his most creative ease in the midst of perfectly functioning machinery and attentive assistants. (Rather recently I worked with Avedon, under primitive conditions, on a story in the American Midwest; he had no assistant, and was using a newfangled Japanese camera that was capable of taking a hundred-odd exposures before the film needed changing. We slaved the whole of one morning, drove many a mile through heat and dust; and then, when we returned to the motel where we were staying, Avedon, with a jittery little laugh, suddenly announced that all our labour was for naught: It had been so many years since he had worked without assistants, who always prepared his cameras, that he had forgot to put any film in the Japanese job.)

Cartier-Bresson is another *tasse de thé* entirely—self-sufficient to a fault. I remember once watching Bresson at work on a street in New Orleans—dancing along the pavement like an agitated dragonfly, three Leicas swinging from straps around his neck, a fourth one hugged to his eye: click-click-click (the camera seems a part of his own body), clicking away with a joyous intensity, a religious absorption. Nervous and merry and dedicated, Bresson is an artistic "loner," a bit of a fanatic.

But not Beaton. This man, with his cool (sometimes cold) blue eyes and palely lifted eyebrows, is as casual and detached as he seems: He just, with a camera in his hand, knows what he is doing, that's all: has no need for a lot of temper and attitudinizing. Unlike many of his colleagues, I've never heard Cecil talk about Technique or Art or Honesty. He simply takes pictures and hopes to be paid for them. But the way in which he works is very special to him. One of the immediately striking things about Beaton's personal behaviour is the manner in which he creates an illusion of time-without-end. Though he is apparently always under the pressure of a disheartening schedule, one would never suppose he wasn't a gentleman of almost tropical leisure; if he has ten minutes to catch a plane, and yet is speaking with you on the telephone, he does nothing to shorten the call but continues to indulge in a luxury of marvellous manners (and nevertheless you can be damn sure he will make that plane). As with the caller, so it is with the sitter: A person sitting for Beaton has a sense of slightly drifting in space—of not being photographed but painted, and painted by a casual, barely visible presence. But Beaton is there, oh yes. For all his quiet tread he is one of the most on the spot people alive; his visual intelligence is genius—the camera will never be invented that could capture or encompass all that he actually sees. To listen to Beaton describe in strictly visual terms a person or room or landscape is to hear a recitation that can be hilarious or brutal or very beautiful but will always certainly be brilliant. And that, the remarkable visual intelligence infiltrating his pictures, however diluted, is what makes Beaton's work unusually separate; the preservative for which our next-century historians will be even more grateful than we are now.



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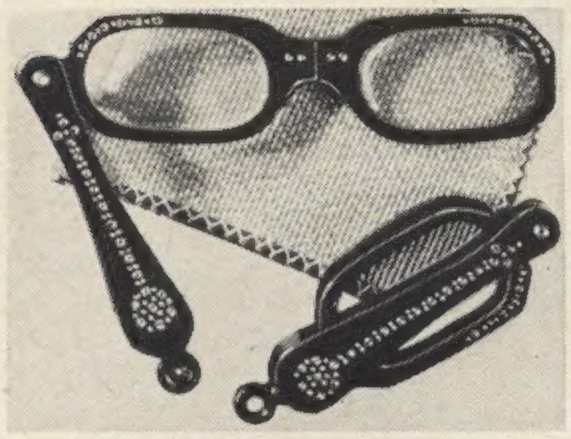


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Winter Beautyland: Rules for Members

(Continued from page 199)

tractive togetherness when the deep freeze sets in.

Winter sunglasses: Goggles are the rule for skiing and any other winter game that involves contest between woman and wind, snow, sun. Large, soft, rubber-rimmed goggles with green or smoky polarized plastic lenses are best for visibility and protection against sun and snow glare on a clear day. Yellow lenses filter less the sun's rays, but, like fog lights, provide more definition on a cloudy day, enable the skier's eyes to sort out better the lumps and bumps of the topography ahead. Like other Winter Beautyland rules, Winter Beauties often break these. One reason: Even ventilated goggles are famous for fogging up. Punching extra ventilation holes in the top and sides, but not the bottom, helps in this case. . . . And goggles are apt to leave white "owl eyes" to punctuate the winter tan. A bronzing gel such as Snow Tan by Bonne Bell, who provided the official ski cosmetics for the U. S. Ski Team, can rectify this, even out the entire colour, or provide colour that nature didn't. Suzanne Chaffee said, "When I'm pale, I live by that. My grandmother, very anti-artificial-manoeuvres, saw me with Snow Tan on and said, 'My, you have a good tan.' I confessed. The next time she caught me with a natural tan, she muttered, 'You've got that *stuff* on again.' It really fools people." . . . Except for exceptionally stormy conditions, casual skiers often prefer wide-lensed sunglasses. . . . Beauties in contact with contact lenses like them for winter sports. "For one thing, they stay put. You don't have to shuffle through the snow to find your glasses, if you spill."

Winter hands: Scraping the wax off and filing the edges of skis are acts of war with nails. So are zippers, clips, and buckles. And cold which makes them brittle, more inclined to chip and peel. So fingernail strengtheners and protective enamel and nail menders step in as peacemaker. You grease up generously before putting on gloves. You wear silk gloves for insulation and consolation under woollen ones. And you wear gloves instead of mittens for more freedom of movement, for less putting on and taking off because with gloves you can make minor adjustments in equipment, makeup.

Winter feet: You wear two or three pairs of socks rather than one super-thick pair. Silk or cotton next to the skin, then light wool, then heavy wool. Thermal socks for cold comfort in drastic temperatures. But leave room for circulation in the boots, tuck sock tops inside trousers. . . . A foot spray not only cheers weary feet après sport, but, put on before stockings in the morning, coats feet against friction. There's a new medicated spray-on foot powder, Desenex Aerosol, which sprays on like a liquid, dries like powder, keeps up its good footwork for hours.

Winter baths: In Winter Beautyland, comes late day and a slalom to tub, shower, or sauna after the slopes or the skating rink. "It's absolutely imperative to relax for one hour after skiing before you do anything else. I draw a hot, hot tub—much hotter than my usual hot—and put Epsom salts in it or a seaweed gel or Vitabath, and soak away all incipient soreness and stiffness before it has a chance to make me its address." That's one skier talking, but she might be any skier. Baths assume special glory in Winter Beautyland.

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